

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

重要中國瓷器及工藝精品

Hong Kong, 28 November 2018 | 香港 2018 年 11 月 28 日



CHRISTIE'S 佳士得

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IMPORTANT CHINESE CERAMICS AND WORKS OF ART

重要中國瓷器及工藝精品

WEDNESDAY 28 NOVEMBER 2018 • 2018年11月28日(星期三)

AUCTION CODE AND NUMBER 拍賣名稱及編號

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AUCTION · 拍賣

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2.30pm (Lots 2901-3026) approximately, immediately following the sale of Multifarious Colours - Three Enamelled Qianlong Masterpieces.
約下午2.30(拍賣品編號2901-3026)繁華似錦—乾隆彩瓷三絕拍賣後隨即舉行。
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HONG KONG, Hong Kong Convention and Exhibition Centre

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10.30am - 8.00pm

Saturday - Tuesday, 24 - 27 November • 11月24至27日(星期六至二)

10.30am - 6.30pm

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BEIJING, Christie's Beijing Art Space

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Friday - Saturday, 2 - 3 November • 11月2至3日(星期五至六)

11.00am - 6.00pm

GUANGZHOU, The Ritz-Carlton Guangzhou

廣州, 廣州富力麗思卡爾頓酒店

Tuesday - Wednesday, 6 - 7 November • 11月6至7日(星期二至三)

11.00am - 6.00pm

SHANGHAI, Christie's Shanghai Art Space

上海, 佳士得上海藝術空間

Saturday - Sunday, 10 - 11 November • 11月10至11日(星期六至日)

11.00am - 6.00pm

TAIPEI, Taipei Marriott Hotel

台北, 台北萬豪酒店

Saturday - Sunday, 10 - 11 November • 11月10至11日(星期六至日)

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CHRISTIE'S 佳士得

VARIOUS PROPERTIES

2901

A JUN SKY-BLUE-GLAZED DISH

NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY

With rounded sides rising to a slightly incurved rim, the dish is covered overall with a rich glaze of milky lavender-blue colour thinning to mushroom at the rim with the exception of the foot rim. The base has five spur marks.

10 ¼ in. (26 cm.) diam.

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

Hirano Kotoken, Osaka, acquired in the 1980s

A Japanese private collection, Niigata Prefecture

北宋/金 鈞窯天青釉盤

來源

平野古陶軒，大阪，於1980年代入藏

日本新潟私人收藏



base
底部



瓜瓟綿綿儲慶遠¹ — 記定窯瓜瓟形執壺

秦大樹（北京大學考古文博學院教授）



fig. 1
圖一



fig. 2
圖二

佳士得拍賣行今秋將在香港上拍一件精美的定窯瓜瓟形執壺。執壺足徑 6.5，高 12.3 釐米。壺頂部向內圓折，近口部向下內斂，形成一個很小的圓口。口上橫搭一個條形繫，將小口又分為兩半；壺身整體珠圓玉潤，接近瓜形，有較深的瓜棱壓槽，底部為挖修規整的較大的玉環形圈足，足內側有少量粘沙，足內心細線劃刻「南」字；上腹部一側為較粗但自然彎曲的短曲流，造型十分圓潤優雅；另一側接編成麻花形仿瓜蔓的曲柄，末端分出細小的蔓藤，用貼塑工藝連結三片三角形印花葉脈，呈品字形垂於壺頂之上，使壺的整體恰似一隻盈盈可握的瓜瓟。此壺經香港中科發公司進行過熱釋光測試²，在取樣部位可見胎體純白，緻密細膩如被浸濕一般，這是定窯最精工時期最高等級的胎質特徵。十分難得的是，執壺通體施白中微稍泛青的釉，勻淨素雅，瑩潤光潔；特別值得關注的是，施釉的方式是在通體施釉後，僅將較寬足底內側的一窄條釉刮去用於支燒。我們將施滿釉後將足底的釉刮去的方法稱為「裹足刮釉」，但這件器物的刮釉方法又比一般的裹足刮釉更為講究細緻，這是採用裹足支燒工藝之外最精工的一種裝燒方法，十分少見。在胎釉特徵和精工程度上與此壺的刮足工藝相類似的，只有 1985 年河南鞏義市北宋皇陵宋太宗永熙陵祔葬元德李皇后陵中出土的精美定窯殘器³。具有北宋中後期定窯器物中貢御使用的特徵。

這種瓜瓟形執壺是定窯的一種造型獨特的器物。定窯在其生產歷史中一直以碗盤類日用器物為主要產品，塑形類的器物十分稀少。但這類瓜瓟形執壺卻在考古工作中出土有若干例，主要出土於遼境，時代從北宋中期延續到金代中後期，可以看出明顯的形制變化。與本件執壺最為相似的例子是內蒙古察右前旗豪欠營六號墓出土的一對定窯瓜瓟形執壺，造型、胎釉特徵都十分相似（圖一），豪欠營六號墓是一座小型六角形墓葬，墓主人全身滿著銅絲網路並覆鑲金銅面具，具有較明顯的遼中後期的特徵，時代應為興宗重熙年間（1032—1054 年）到道宗清寧年間（1055—1064 年）⁴。與此

執壺造型相似的還有遼寧朝陽牟杖子遼清寧六年（1060 年）趙匡禹墓出土的一件瓜瓟形執壺（圖二）⁵，不過這件執壺的腹部滿飾非常寫實的刻花蕉葉紋圖案，這種刻花圖案與定窯北宋晚期的蕉葉紋有所不同，是北京龍泉務窯遼代後期的重要特徵，器物的胎釉特徵也支援這一判斷。到了北宋末期，這類執壺的造型就像高瘦的方向發展，腹部的瓜棱變得較淺，逐漸脫離了瓜瓟的形象。如遼寧朝陽南林子遼墓出土的一件執壺在造型上與此壺相比稍顯高瘦，腹部用貼塑的瓜蔓代替了壓印的瓜棱腹，在上腹部還用細線劃花繪出蝶紋（圖三），這座墓葬為磚室石板蓋頂，並有石門的墓葬，與河北北部到朝陽一帶的金初墓一脈相承，應為遼代末期的墓葬形制⁶。到了金代，這類執壺就完全脫離了瓜瓟的形制，變成了近似梨形，流變成了較長的曲流，腹部的瓜棱進一步變淺，甚至出現光素無紋的，製作工藝上也遠不如北宋中後期了。如吉林省梨樹縣金代偏臉古城中出土的一件梨形壺，提梁仍做成瓜蔓形，但壺身已完全是梨形的了⁷。

這類執壺常常在東北地區出土，也有少量的確是遼代定窯的產品，如見有北京龍泉務窯的產品。所以以往有學者將這類執壺統統歸為遼瓷，現在看來這種觀點是不正確的。這類瓜瓟形執壺不論是胎釉質量極精細的產品，還是較粗製的器物，大多數是定窯的產品。2009 年北京大學考古文博學院和河北省文物研究所聯合發掘定窯遺址，在產品品質最為精美的潤磁嶺窯區的北宋末期地層中出土了這類執壺的殘片，這裡應該是那些非常精美的瓜瓟壺的產地。同時，在燕川、冶北窯區的金代地層中也出土了這類執壺（圖四），相對來說，品質略低，尤其是金代，在東北地區大量發現的較粗陋的定窯白瓷主要是在這一區域生產的。

這類執壺的獨特之處是器型較小，與常見的點茶用執壺和分酒用的注壺有一定的差距。因此，其使用功能耐人尋味。我們說，這類執壺是北宋中期以來出現，但十分稀少的顯示



fig. 3
圖三



fig. 4
圖四



fig. 5
圖五

吉祥祈福含義造型的器物。《詩經·大雅·綿》：「綿綿瓜瓞，民之初生，自土沮漆。」瓞：小瓜也，意為連綿不斷的藤上結了許多大大小小的瓜一樣。引用為祝頌子孫昌盛，綿延不絕。後又逐漸衍生出仕途騰達，夫婦和諧等含義⁸，是中國古代非常重要的吉祥圖案。這種吉祥的取意自六朝時就已形成。家門昌盛，人丁興旺，大概是自古以來就是人們對自己及家庭未來的期盼，因此，取意綿綿瓜瓞以期子孫昌盛的吉祥器物和圖案在中國古代長盛不衰。一直到民國時期還廣為流行，民國結婚證書上都印有吉語「……苟他年瓜瓞綿綿，爾昌爾熾。謹以白頭之約，書向鴻箋，好將紅葉之盟，載明鴛譜。」所以瓜自《詩》以來即有很好的寓意，且有日常使用之親切，取其式以製器，以成圖，很自然親切。以瓜瓞造型製作器物以寓意吉祥至少可以上溯到唐代。在陝西臨潼唐慶山寺舍利塔基精室中就出土了盛唐時期的三彩小瓜，一手可握⁹。就是取意瓜瓞。但這種定窯白瓷的執壺是否代表了棉棉瓜瓞之意呢？我們看，歷代表達棉棉瓜瓞之意的圖案常採用兩種方式，多數為做出帶有瓜蔓的瓜形，另一種是在瓜上加飾蝴蝶以表瓞之諧音的。而這種執壺上恰恰就有這樣的表達方式。前述的內蒙古察右前旗豪欠營六號墓出土的一件執壺，在頂部的三片瓜葉的最前面一片上就印有蝴蝶的圖案。朝陽南林子遼墓出土的執壺，則在上腹部用劃花技法畫出蝶紋的紋飾。這兩例應是目前所見最早的以瓜和蝶結合表現「綿綿瓜瓞」含義的例證。可見這種執壺我們完全可以將其稱為瓜瓞形執壺。在此件執壺的很小的口部加了一條橫系，而在趙匡禹墓中出土的執壺的口部，上貼塑一飛鳥，掩住進水口。無疑，這些構件都影響了這類執壺作為水器的使用功能。因此，這應是一類更具有吉祥含義的陳設用器物。從出土的成套的器物我們可以看出，這種執壺是象徵著用做酒具的，吉林省扶餘縣劉煥屯窖藏出土了帶有溫碗的這類執壺就是證明（圖五）¹⁰，但其較小的器型和有意阻擋其正常使用功能的製作，使我們更容易相信，其在日常生活中是為

了表達吉祥含義，或用於某種供奉、饋贈活動，而不常被實際使用的器具。

根據這種瓜瓞形執壺的演變，我們也看到，從唐代出現寫實的瓜形器物，到北宋中期所做的執壺非常接近瓜形，到金代逐漸脫去寫實的風格，在以後開始廣泛出現用圖像的形式來表達這種吉祥含義的變化過程，體現了從寫實的表達到示意性的表達的發展過程。這種執壺的發展正好代表了宋金時期吉祥圖案和祈福文化的發展脈絡。體現了從具象的美向抽象美的轉變。

1. 詩句取自（宋）洪適：《臨江仙 壽周材》詞：「瓜瓞綿綿儲慶遠，閑平代有名人。」引自唐圭璋編：《全宋詞》二，頁1960，北京：中華書局，1965年。
2. 證書編號：2371GF02，結果為最後燒製作時間是700-900年前，符合宋代的年限。
3. 河南省文物研究所等：《宋太宗元德李後陵發掘報告》，《華夏考古》1988年3期，頁19-46。彩圖見河南博物院編：《五大名窯——古代精品及當代創新》，頁104，105，鄭州：大象出版社，2017年。
4. 陸思賢，杜秉武：《察右前旗豪欠營第六號遼墓清理簡報》，《文物》1983年9期，頁1-8轉97。照片引自張柏主編：《中國出土瓷器全集·4·內蒙古》頁59，北京：科學出版社，2008年。
5. 鄧寶學等《遼寧朝陽遼趙氏族墓》，《文物》1983年9期，頁30-38。圖片來自張柏主編：《中國出土瓷器全集·2·天津、遼寧、吉林、黑龍江》，頁104，北京：科學出版社，2008年。
6. 遼陽市文物管理所：《遼陽發現遼墓和金墓》，《文物》1977年12期，頁90-92。照片來自馮永謙：《新發現的幾件遼代陶瓷》，《文物》1981年8期，頁65-70轉103-104，圖版柒，7。
7. 吉林省文物管理委員會：《吉林梨樹縣偏臉古城複查記》，《考古》1963年11期，頁612-615轉7。照片引自張柏主編：《中國出土瓷器全集·2·天津、遼寧、吉林、黑龍江》，圖版183，北京：科學出版社，2008年。
8. 如清·文康《兒女英雄傳》第28回：「綿綿瓜瓞，代代簪纓。」也有「琴瑟和鳴鴛鴦配，綿綿瓜瓞步雲梯」；「綿綿瓜瓞錦衣歸，雀屏中目慰鬚眉」等吉言賀詞等。
9. 臨潼縣博物館：《臨潼唐慶山寺舍利塔基精室清理記》，《文博》1985年5期，頁12-37。圖片來自謝明良：《中國古代鉛釉陶的世界 從戰國到唐代》，116頁，臺北：石頭出版股份有限公司，2014年。
10. 張柏主編：《中國出土瓷器全集·2·天津、遼寧、吉林、黑龍江》，圖版175，北京：科學出版社，2008年。

2902

A DING WHITE-GLAZED MELON-SHAPED EWER
FIVE DYNASTIES-NORTHERN SONG DYNASTY (907-1127)

The ewer is delicately potted with a hexalobed body rising to an inverted lipped mouth covered with a strap appliqué. The shoulders are surmounted by a rope twist handle terminating in three separate straps, each with a triangular moulded peony appliqué. The pale bluish glaze stops just at the foot, and the partially unglazed base is incised with the character *nan* (south). 5 in. (12.5 cm.) high, box

HK\$800,000-1,200,000

US\$110,000-150,000

五代/北宋 定窯瓜棱式提梁壺

此器經中科研發有限公司熱釋光測年法測試（測定報告
2371GF02），證實與本圖錄之斷代符合。

The result of C-Link Research & Development Limited Thermoluminescence Analysis number 2371GF02 is consistent with the dating of this lot.

The current ewer has a clay body that is exceptionally fine and white, characteristic of the finest and most prized Ding wares. The way this ewer was glazed is also noteworthy. It is fully glazed, with exception of a very slim ring on the inner rim of the foot ring, on which the glaze had been scraped off to support firing on spurs. Such meticulous glaze application is rarely seen and represents the finest technique of spur-firing. Only one comparable example with the same method of glazing on the foot and with equally fine body and glaze is known, which is a Ding example from the imperial tomb of the Northern Song Empress Yuande (943-977), mother of the Song Emperor Zhenzong, in Gongyi, Henan. Such connection suggests that the current ewer shares characteristics distinctive to Ding wares which were produced as tributes for the Imperial family during the mid-to-late Northern Song period.

Ding ewers of melon form are very rare. A majority of Ding wares are of bowls and dishes, while moulded ewers with appliqué are rare exceptions. A small number of Ding melon-form ewers have been excavated, mostly in the territory of the Liao state, spanning across the mid-Northern Song to mid-to-late Jin dynasties. The most similar example to the present lot is a Ding ewer of closely comparable shape, glaze and clay body, excavated from no. 6 tomb located at Qahar Right Front Banner Haoqian Unit in Inner Mongolia (fig. 1). A gilt-bronze face-mask uncovered at the site suggested a Liao period dating to around 1032 to 1064. Another ewer of similar form was excavated from the tomb of the Liao official Zhao Kuangyu, dating to 1060, in Mouzhangzi village, Chaoyang, Liaoning province (fig. 2). However, this ewer is carved on the body with naturalistic plantain leaf motifs, which are stylistically different from plantain leaves seen on Ding wares from the late Northern Song period, but more typically seen on Longquanwu wares fired in Beijing. The glaze and clay body of this ewer are also characteristic of Longquanwu wares. Towards the late Northern Song dynasty, lobed ewers tend to be made with taller and slimmer forms, with less pronounced lobes, gradually departing from the shape of melons. One such example is a ewer, decorated on the body with appliqué vines and incised butterfly motifs, unearthed from a Liao tomb in Nanningzi Village, Chaoyang, Liaoning province, dating to the late Liao period (fig. 3). Towards the Jin dynasty, ewers further move away from melon form to pear-shaped form, with longer spouts and even less pronounced lobes, and are often undecorated. Their workmanship is also noticeably less refined than the ones made in mid-to-late Northern Song dynasty.

Because most of these lobed ewers were unearthed in the northeastern part of China, and some of them were indeed fired within Liao territory, for example at Longquanwu in Beijing, many scholars in the past identified ewers like the present lot as 'Liao wares'. However, this is inaccurate. Most of these lobed ewers, whether they are coarse or fine, were in fact fired at the Ding kilns. In 2009, the School of Archaeology and Museology at Beijing University and the Hebei Cultural Relic Research Institute conducted a joint excavation at the Ding kilns in Hebei. The Jianciling kiln site produced Ding wares of the finest quality. Sherds of similar lobed ewers were unearthed from the stratum dating to the late Northern Song period, and one can conclude finer types of Ding ewers were produced at this kiln site. Lobed ewers of lesser quality were found in the kiln sites of Yancun and Yebei, from stratum dating to the Jin dynasty (fig. 4). Thus it is likely that some of the coarser lobed ewers found in northeast China mentioned previously were fired at these kiln sites.

The present ewer has a very distinct form, and is smaller than ewers typically used for tea whipping or wine pouring. It is intriguing to speculate on its function. Its form in the shape of a melon might give us some hints. The imagery of melons forms the rebus *guadie mianmian* (numerous melons borne on never-ending vines), a phrase which conveys the wish for abundant offspring. As early as the Tang dynasty, vessels were made in melon forms encapsulating such auspicious wishes. The current ewer is potted with a very small opening obstructed by a horizontal strut, which would inevitably affect its practicality as a functional water container. Hence it is more likely that it serves as a decorative piece with auspicious symbolism. One comparable example is a set of wine vessels, including a wine ewer and warming bowl, excavated from the Lihuantun Hoard in Fuyu County, Jilin province (fig. 5). Their noticeably small sizes and impractical features suggest that they were not intended to be functional, but as decorative items to convey fortuitous wishes, or as gifts, or to be used in rituals.

(Excerpt translated from the Chinese essay by Qin Dashu pp. 4-5)



base
底部



PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

2903

AN EXCEEDINGLY RARE IMPERIAL BLUE-
GLAZED GILT-DECORATED 'DRAGON' VASE,
YUHUCHUNPING

YUAN DYNASTY (1279-1368)

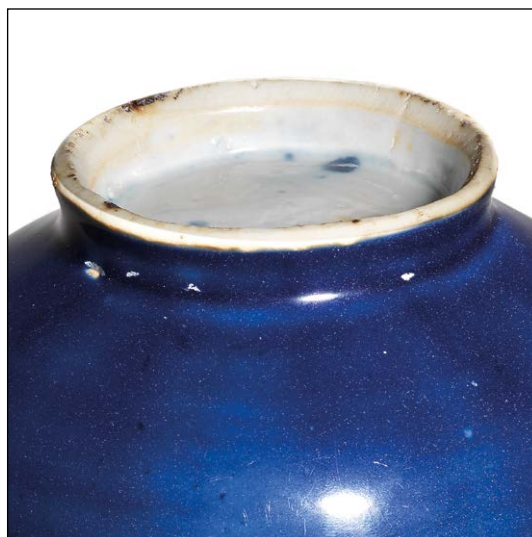
The vase is elegantly potted with an elongated pear-shaped body rising to a slender neck and flared mouth, supported on a slightly splayed foot. It is covered inside and out with a rich, deep blue glaze, with traces of a dragon motif visible on the body. The base is applied with a transparent glaze, the unglazed foot ring revealing the fine white body.

10 in. (25.5 cm.) high, Japanese wood box

HK\$3,000,000-5,000,000

US\$390,000-640,000

元 御用藍釉金彩雲龍紋玉壺春瓶



base
底部





fig. 1 Excavated in 1998, from the Yuan hoard at Xingang Road, Fanchang, Anhui province
圖一 1998年安徽繁昌縣新港街道元代窖藏出土



fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品

2903 Continued

The present vase, with traces of a dragon visible on the porcelain surface, would have originally been decorated with gilt, and is likely to be the only known example of a Yuan dynasty blue-glazed vessel decorated with a gilt dragon. Monochromatic blue glaze was first developed in Jingdezhen during the Yuan dynasty, with less than twenty known extant pieces today. There are three types of Yuan blue-glazed vessels. The first type is undecorated and applied overall with a monochromatic blue glaze, such as a pair of pear-shaped vases unearthed from a Yuan-dynasty hoard in Xingang Street, Fanchang County, Anhui province, illustrated in *Yuanci zhi zhen*, Beijing, 2009, pp. 77-78 (fig. 1). The second type is slip-decorated against a blue-glazed ground, such as a large blue-glazed charger decorated in slip with a three-clawed dragon motif, currently in the National Museum of Iran, exhibited in *Splendors in Smalt: Art of Yuan Blue-and-white Porcelain*, Shanghai Museum, 2012, pl. 38. The third type is gilt-decorated against a blue-glazed ground, like the present vase. Two examples including a blue-glazed bowl decorated with a prunus branch in gilt on the exterior, and a drinking vessel decorated on the interior with gilt cloud and leaf motifs, were excavated in Baoding, the latter is in the Palace Museum, Beijing, and illustrated in *Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, no. 62 (fig. 2). However, no other example decorated with a gilt dragon appears to have been published, and it is very likely that the present vase is a unique example.

According to *Yuan Dianzhang* (Compendium of Statutes and Sub-statutes of Yuan), published during the reign of Yuan Emperor Yingzong (1322-1323), Kublai Khan, upon establishing the Yuan Empire, decreed in 1271 that 'from this day onwards, no ceramics should be decorated with gold'. This explains why gilt-decorated blue vessels from the Yuan period are so rare.

Another historical document further illuminates why there are so few blue-glazed vessels decorated with dragon motifs. According to *Yuan Shi* (History of Yuan), compiled during the reign of the Ming Emperor Hongwu (1368-1398), the Yuan Emperor Renzong issued an edict in 1314 decreeing that 'commoners must not wear clothes decorated with dragons or phoenix, dragons meaning those with two horns and five claws'. Hence from 1314 onwards, the dragon motif was officially recognised as an Imperial symbol, reserved exclusively for the Yuan royalty. This accounts for the rarity of gilt dragons on Yuan-dynasty porcelains, and is also indicative that the present vase was very likely to be made for Imperial use.

藍釉，為元代景德鎮創燒的單色釉新品種，係採用青花鈷料於高溫下燒成。元代藍釉器十分稀少，目前存世元代藍釉瓷器約二十餘件，其中包括 1998 年安徽繁昌縣新港街道元代窖藏出土藍釉膽瓶（圖一）及藍釉三足爐（參見《元瓷之珍》，北京文物出版社，2009 年，頁 77-78）、1964 年中國河北省保定市永華路南小學建築工地出土元代藍釉描金雲葉紋匣（圖二）（參見《故宮博物院藏文物珍品大系——顏色釉》，香港，1999 年，頁 68-69，圖 62）、1988 年出土於中國江西省景德鎮市珠山北麓風景路元代遺存藍釉白龍蓋罐、藍釉白龍紋硯盒（參見《景德鎮出土元明官窯瓷器》，北京文物出版社，1999 年，頁 70-71，圖 6-7）等品類，由是可知元代藍釉器有純藍釉、藍釉描金（金彩）及藍釉白花三個品種，而其中並無藍釉金彩龍紋器類，則本拍品則為元代藍釉金彩龍紋類孤品，與景德鎮陶瓷考古研究所所藏 1988 年出土之孔雀綠釉金彩龍紋硯盒相類，參見《景德鎮出土元明官窯瓷器》，北京文物出版社，1999 年，頁 71，圖 8，為元代顏色釉金彩御用器皿。

據《元典章》卷五十八「雜造」條記載：元世祖忽必烈於元立國次年，「至元八年（1271 年）四月二十日，御史臺承奉尚書省劄付，欽奉聖旨：節該今後諸人，但係瓷器上並不得用描金生活，教省裏遍行榜文禁斷者。欽此。」因為元初即禁止於瓷器上繪金彩紋飾，而使得今日藍釉金彩瓷器十分的稀少。查閱目前公私著錄之元代藍釉金彩瓷器，僅有安徽歙縣博物館藏 1982 年歙縣元代窖藏藍釉金彩爵盃、浙江杭州市考古所藏 1987 年杭州市出土藍釉金彩爵盃各一件、河北省博物館藏 1964 年保定市出土藍釉金彩梅花紋盃（參見葉佩蘭著《元代瓷器》，九州圖書出版社，1998 年，頁 121，圖 201-203），以及前述北京故宮所藏藍釉描金雲葉紋匣共四件，而本拍品不僅成為目前所知的第五件藍釉金彩瓷器，而且為國際市場上唯一一件可以流通之元代藍釉金彩器物。

另《元史·卷七十八·輿服一》又記，「仁宗延祐元年（1314 年）冬十有二月，定服色等第，詔曰：『比年以來，所在士民，靡麗相尚，尊卑混淆，僭禮費財，朕所不取。貴賤有章，益明國制，儉奢中節，可阜民財。』命中書省定立服色等第於後。一，蒙古人不在禁限，及見當怯薛諸色人等，亦不在禁限，惟不許服龍鳳文。龍謂五爪二角者。」則元代藍釉器中的龍紋，成為御用之標誌，無此紋飾則為民用，如前述 1998 年安徽繁昌縣元代窖藏出土藍釉器即是。而景德鎮 1998 年集中出土的元代瓷器遺存，則為元代宮廷御用器皿。本拍品所施的藍釉金彩龍紋，表明其為元代御用品類，且未見同類器物發表，珍若拱璧。







PROPERTY FROM A JAPANESE FAMILY COLLECTION

2904

A FINE BLUE AND WHITE 'GRAPES' CHARGER
YONGLE PERIOD (1403-1425)

The dish is painted in rich vivid tones of cobalt blue with three branches of grapes suspended from slender vines bearing coiled tendrils and broad leaves, surrounded on the cavetto by a composite floral scroll comprising lotus, camellia, lily, aster, chrysanthemum, gardenia, morning glory and *lingzhi* on an undulating leafy stem. The design is repeated on the exterior, the slightly sloping everted rim decorated with a border of breaking waves, the base is unglazed.

15 in. (38 cm.) diam., Japanese wood box

HK\$3,500,000-5,500,000 US\$450,000-700,000

PROVENANCE

Kochukyo, Toyko

A Japanese private collection, acquired in the 1980s

Early Ming Imperial porcelains often show strong influences from Islamic or Central Asian cultures. The current 'grapes' dish is an excellent example. Grapes are among the plants that are recorded as having been brought to China from Central Asia by Zhang Qian, a returning envoy of Emperor Wu in 128 BC, and many different varieties of grape were grown in China by the early 15th century. Records show that both green and black grapes were grown by the beginning of the 6th century. Grapes rarely appear as decoration on Chinese art objects of the early period, but became a more popular motif in the Tang dynasty, when, again under Western influences, they were used regularly, for example, as part of the ubiquitous 'lion and grape' motif on bronze mirrors. It was in the early 15th century that grapes became a really popular motif on porcelains decorated in underglaze cobalt blue.

Similar examples include one in the *Exhibition of Blue and White Wares*, Shanghai Museum, 1998, catalogue no. 24; a dish formerly in the Gustav VI Adolf Collection, and now in the Museum of Far Eastern Antiquities, Stockholm, illustrated in *Oriental Ceramics*, Kodansha series, vol. 9, Tokyo, 1976, pl. 216; an example in the Percival David Foundation, London, in *Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains*, London, 2004, pp. 27-28, no. 685; one in the Topkapi Saray, Istanbul, is illustrated in *Chinese Ceramics in the Topkapi Saray Museum Istanbul-II - Yuan and Ming Dynasty Porcelains*, London, 1986, p. 514, no. 606; and five dishes of this type, preserved in the collection of the Ardebil Shrine, now in the Iran Bastan Museum, Tehran, illustrated in J.A. Pope, *Chinese Porcelains from the Ardebil Shrine*, London, 1981, p. 38, nos. 29.50-54.

明永樂 青花葡萄紋折沿盤

盤折沿，淺弧腹，盤心雙圈內繪三束折枝葡萄紋，內、外壁紋飾相若，各繪纏枝蓮花、山茶、百合、紫苑、菊花、梔子、牽牛花、靈芝等不同花卉，折沿飾海水紋，盤底無釉。

來源

壺中居，東京

日本私人收藏，入藏於1980年代

明代初期的御製藝術品往往帶有濃鬱的伊斯蘭或西域風格，此件永樂青花盤上的葡萄紋便是絕佳的例證。相傳葡萄是漢武帝時，西域特使張騫於公元前128年回朝時引進的中亞奇花異草之一，時至唐代，葡萄始成爲釀酒之材。葡萄紋鮮見於早期中國藝術品上，於唐代日趨流行，例如銅鏡上常見的海獸葡萄紋。但直至十五世紀初，葡萄紋始在瓷器上大行其道，成爲當時得令的青花紋飾。

相同紋飾但尺寸不一的永樂盤可參考一件上海博物館藏品，見《青花瓷器展：上海博物館所藏》，上海，1998年，編號24；一爲Gustav VI Adolf舊藏，現藏於斯德哥爾摩東方博物館，見《Oriental Ceramics, Kodansha series》，第9冊，東京，1976年，編號216；一件藏於大英博物館大維德基金會珍藏，見《Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains》，頁47-48，編號685；一件藏於托布卡比博物館，伊斯坦堡，見《Chinese Ceramics in the Topkapi Saray Museum Istanbul-II - Yuan and Ming Dynasty Porcelains》，倫敦，1986年，編號606；另五件爲伊朗阿德比爾寺藏品，現藏伊朗古代博物館，見J.A. Pope著《Chinese Porcelains from the Ardebil Shrine》，倫敦，1981年，編號29.50-54。



base
底部



THE PROPERTY OF A PRIVATE ASIAN COLLECTOR

2905

AN EXCEPTIONAL EARLY-MING BLUE AND
WHITE 'PEONY SCROLL' EWER

YONGLE PERIOD (1403-1425)

The pear-shaped body is superbly potted with an elegant spout, joined to the neck with a cloud-shaped strut opposite a ridged loop handle above three moulded bosses simulating studs holding the handle in place, finely painted in attractive vibrant tones of cobalt to each sides of the body with large blooms of peony flowers borne on scrolling vines growing leaves to the sides, the tapered neck decorated with a frieze of smaller peony scrolls, below a band of bladed leaves on the upper neck before the dish-shaped mouth. 11 ¾ in. (30 cm.) high, box

HK\$5,000,000-7,000,000

US\$650,000-900,000

PROVENANCE

Manno Art Museum, no. 448

One Man's Vision, Important Chinese Art from The Manno Art Museum, sold at Christie's Hong Kong, 28 October 2002, lot 526

EXHIBITED

Nihonbashi Mitsukoshi, *Far Eastern Blue-and-White Porcelain*, Tokyo, August 1977, Catalogue no. 26

Tokyo National Museum, *Special Exhibition, Chinese Ceramics*, 12 October-23 November 1994, Tokyo, Catalogue, no. 253

LITERATURE

Selected Masterpieces of the Manno Collection, Tokyo, 1988, pl. 107

明永樂 青花纏枝牡丹紋執壺

來源

日本萬野美術館珍藏，典藏編號448

《獨具慧眼：萬野美術館藏重要中國藝術》，香港佳士得，2002年10月28日，拍品526號

亞洲私人珍藏

展覽

日本橋三越本店，《東洋の染付陶磁展》，東京，1977年8月，圖錄編號26

東京國立博物館，《特別展：中国の陶磁》，東京，1994年10月12日至11月23日，圖錄編號253

著錄

《萬野コレクション撰集》，東京，1988年，圖版107號





2905 Continued

The current ewer has an illustrious provenance, formerly belonging to the esteemed Manno Art Museum in Japan. The late Mr. Yasuaki Manno, founder of the museum, was one of the greatest Japanese collectors of Oriental ceramics in the Kansai area of Japan during the second half of the 20th century. Passionate about Japanese and Chinese art, Mr. Manno came to represent a very defined and refined Japanese taste in Chinese ceramics in the post-war period. One of the most important pieces that he collected was a Ding russet-splashed black-glazed bowl, which was sold for US\$4,212,500, at Christie's New York, 22 March 2018, lot 506.

Yongle period ewers of this form may be found with a variety of designs. An almost identical ewer is illustrated in *Sekai Toji Zenshu*, Shogakukan, vol. 14, 1976, p. 163, no. 143. Although the painting format of the both these ewers is still arranged in registers, much in keeping with its Hongwu period predecessors, it is interesting to note the lack of lotus lappets above the foot; this absence leaves a wider space on the main body to render the scrolling floral design. Compare the stylised design executed on a Hongwu ewer decorated with scrolling chrysanthemum on the main body and lotus sprays on the spout excavated from the Zhushan site, exhibited at the Chang Foundation, *Imperial Hongwu and Yongle Porcelain Excavated at Jingdezhen*, 1996, and illustrated in the Catalogue, p. 75, no. 4. By the Yongle period, the painting style had transformed to become more naturalistic with a greater innovative use of the brush and shading of the cobalt as can be seen on a ewer from the Yongle stratum, decorated with chrysanthemum flowers, illustrated *op. cit.*, p. 177, no. 57. The excavated Yongle ewer provides a close comparison to the present lot with a wider decorative main band around the body.

Other comparable ewers designed with lotus lappets around the base are published, the first illustrated by J. Ayers and R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, 1986, vol. II, no. 619; another from the Ardebil Shrine now in the Iran Bastan Museum, Tehran, illustrated by T. Misugi, *Chinese Porcelain Collections in the Near East, Hong Kong*, vol. III, no. A80.

明代永樂青花瓷，無論是發色、紋飾、造型，都有重大的突破，為中國陶瓷史揭開蔚然新景象。在嚴謹的官窯管理制度下，永樂瓷一改元青花粗獷豪放之風，造工變得更細膩、規整；同時間因為青花鈷料常滲有濃淡不一的鐵鏽斑，令紋飾不會過於刻板，是以永樂青花瓷總是散發一種幽靜又不失活潑的美感，一直為後世所仰。

發色方面，永樂青花用的鈷料承襲元代及洪武朝，主要來自波斯地區，亦即所謂的「蘇麻離青」、或「蘇泥勃青」、「速來蠻青」等。這種從中亞進口的名貴鈷料，屬高鐵低錳的礦料，發色濃艷，高溫燒造時容易釋出鐵鏽黑斑，時而稍有暈散，是以每器的燒製效果都不盡相同，引人入勝。而瓷胎方面，混合麻倉官土及高嶺土，加上燒製溫度的提高，令土質的細膩度及潤白度都更勝前朝。在是次拍賣的這件永樂執壺就可見一斑——此壺發色明艷，如同寶藍石一般濃鬱，襯托淨白光潤的瓷地，藍與白的對比更為鮮明、靈動。

明初瓷器的紋飾及造型，往往帶有中亞西域或伊斯蘭風格。如本件永樂執壺，其造型源自中亞金屬盛酒器，如大都會博物館典藏一件定年八世紀的拜占庭鍍金銀壺（典藏編號17.190.1704），雖沒有壺流，但從形狀與用途都可看見與永樂執壺的承襲關係。

至於紋飾方面，纏枝花卉紋為典型伊斯蘭紡織品花紋，但在此件永樂壺上，可看見中國元素的添入，如牡丹及梔子花都是中土常見的花卉品種，圈足上的回紋更早見於商周青銅器。

可參考一件紋飾、造型、尺寸一致的相同例，著錄於東京1976年出版的《世界陶磁全集》，第14冊，編號143。

本永樂青花執壺源自日本萬野美術館，已故館主萬野裕昭先生是二十世紀下半葉關西地區最顯赫的陶瓷藏家之一。萬氏熱愛日本及中國藝術，尤醉心茶道藝術，其曾收藏的一件北宋定窯黑釉鷓鴣斑盃，更是收藏界中之名品，該盃後於2018年3月22日紐約佳士得拍賣，拍品506號，締造了美元4,212,500之佳績。

ANOTHER PROPERTY

2906

A BLUE AND WHITE 'FLORAL SPRAY' LOBED JAR

XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1426-1435)

The square jar is modelled with rounded shoulders tapering to a low foot. It is decorated on the exterior to each lobe with lychee, peach, pomegranates and longan, all between two bands of petals at the shoulder and above the foot.

4 ½ in. (11.4 cm.) high, Japanese wood box

HK\$3,000,000-5,000,000

US\$390,000-640,000



PROVENANCE

Fujita Family Collection, Osaka (according to the inscription on the wood box)

Acquired in Japan, circa 2005

The elegant shape of the present lobed jar is similar to the Xuande *ge*-type lobed jars excavated from Jingdezhen, Jiangxi Province, China. See *Imperial kiln porcelain unearthed in Jingdezhen*, Beijing Cultural Relics Publishing House, 2009, p. 153, fig. 83.



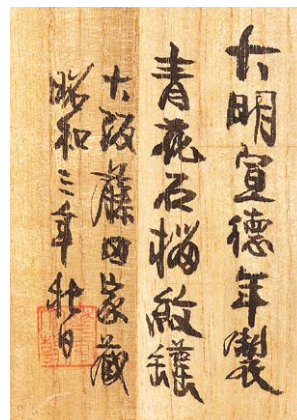
明宣德 青花折枝花果圖瓜棱罐 雙圈六字楷書款

來源

大阪藤田家族舊藏 (依據木盒籤款)

約2005年購於日本

瓜棱罐造型靜雅，與中國江西省景德鎮出土宣德仿哥釉瓜棱罐相類，參見《景德鎮出土明代御窯瓷器》，北京文物出版社，2009年，頁153，圖83。肩部滿繪雙層葉紋，腹部四面分繪荔枝等瓜果紋飾，底部雙圈楷書宣德六字官窯款，為少見的宣德青花官窯品類。



inscription on box
木盒籤款



(two views 兩面)

THE PROPERTY OF A PRIVATE COLLECTOR

2907

A FINE BLUE AND WHITE 'LOTUS' BOWL, *LIANZI WAN*

XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1426-1435)

The bowl is delicately potted with deep rounded walls standing on a short foot. The bowl is decorated in an inky rich cobalt blue of varied tones. The interior with a central medallion enclosing a pomegranate spray encircled by a scrolling leafy stem bearing six stylised lotus blooms, all below a key-fret band to the rim. The exterior is decorated with two registers of slender upright petals beneath a band of tumultuous waves.

8 ⅞ in. (20.8 cm.) diam., wood box

HK\$4,000,000-6,000,000

US\$520,000-770,000

PROVENANCE

A Japanese private collection

Sold at Sotheby's Hong Kong, 7 October 2006, lot 907

明宣德 青花纏枝蓮紋蓮子盃 雙圈六字楷書款

來源

日本私人收藏

香港蘇富比，2006年10月7日，拍品907號

盃敞口，深弧腹，窄底，圈足。通體青花紋飾。盃心雙圈內繪折枝石榴果，內壁飾纏枝蓮紋，口沿下飾回紋一周。外壁飾雙層蓮瓣紋，口沿邊環飾海水紋。底雙圈內書青花「大明宣德年製」楷書款。





2907 Continued

The current bowl takes its name, *lianzi wan* (lotus bowl) from its resemblance to the form of a lotus pod. The form originated in the Yongle period, and retained its popularity through the reign of Xuande, as demonstrated by a group of Xuande-marked *lianzi* bowls in the National Palace Museum, Taipei, published in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 360-377, nos. 153-161.

The double-petal and wave band decoration on the exterior of this bowl is rarely seen. Compare two bowls held in the Palace Museum, Beijing, published respectively in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (I)*, Shanghai, 2000, pl. 154 and the *Gugong Bowuyuan cang Ming chu qinghua ci*, vol. 2, Beijing, 2002, pl. 150; one held in the British Museum bequested by Dr Stephen Wootton Bushell illustrated by J. Harrison-Hall, *Ming Ceramics*, London, 2000, p. 134, fig. 4:27; one in the Idemitsu Museum of Art, Tokyo, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 633, formerly in the collections of George Eumorfopoulos and that of Enid and Brodie Lodge; and finally one from the YC Chen Collection sold at Christie's Hong Kong, 29 May 2013, lot 1931.

宣德青花蓮子盃，應源自永樂雞心盃。台北故宮博物院收藏一系列的宣德款蓮子盃，分為白釉及青花紋飾二種，見1998年台北出版《明代宣德官窯菁華特展圖錄》，頁360-377，圖版153-161號。

外壁繪雙層蓮瓣紋蓮子盃的其他例子包括：北京故宮博物院藏兩件，其一刊錄於《故宮博物院藏文物珍品全集·青花釉裏紅（上）》，上海，2000年，圖版154，另一刊錄於《故宮博物院藏明初青花瓷》，下冊，北京，2002年，圖版150；Dr Stephen Wootton Bushell捐贈大英博物館藏品，見2000年倫敦出版J. Harrison-Hall, 《Ming Ceramics》，頁134，圖版4：27；東京出光美術館，見於《中國陶磁：出光美術館藏品圖錄》，東京，1987年，圖版633，為George Eumorfopoulos 及 Enid and Brodie Lodge 舊藏；以及陳玉階舊藏，於2013年5月29日香港佳士得拍賣，拍品1931號。



(interior 内面)



KANGXI'S TWELVE BLUE AND WHITE
'MONTH' CUPS

康熙青花十二月令花神盃



THE PROPERTY OF A LADY

2908

AN EXTREMELY RARE AND FINE SET OF TWELVE BLUE AND
WHITE 'MONTH' CUPS

KANGXI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF
THE PERIOD (1662-1722)

Each cup is delicately potted to eggshell thinness, the exterior superbly painted in cobalt blue with emblematic flowers representing each month, the reverse of each inscribed with a seasonal couplet by a Tang poet terminating with a seal mark *shang* (appreciation).
2 $\frac{7}{16}$ in. (6.5 cm.) diam. each, box

Estimate on Request

估價待詢

清康熙 青花十二月令花神盃一套十二件 雙圈六字雙行楷書款

仰鐘式盃，胎薄如紙，唇緣如線，釉潤如玉。盃外壁以青花一面繪十二種不同時月花卉，一面相配楷書唐詩，詩尾落青花「賞」字印。



一月水仙花

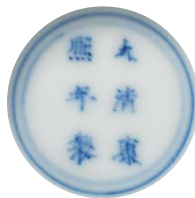
春風弄玉來清晝，
夜月凌波上大堤。



The first month with narcissus (*shuixian*) and a single rose in front of a garden rock.
Chunfeng nongyu lai qingzhou, yeyue lingbo shang dati.
At the break of day, the spring breeze caresses gently.
By the light of the moon, the narcissus are like the waters that flow Heavenward.

二月迎春花

金英翠萼帶春寒，
黃色花中有幾般

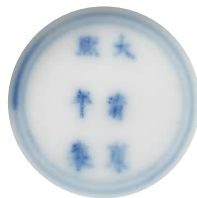


The second month with a sparsely flowering bare-branched winter jasmine (*yingchunhua*) and *lingzhi* fungus.

Jinying cui'e dai chunhan, huangse huazhong you jiban.
Spring frost adorns the golden flowers and the verdant stem.
But tell me, just how many yellow blossoms flower at this time?

三月桃花

風花新社燕，
時節舊春濃



The third month with a luxuriant blossoming peach tree (*taohua*) growing from a grassy plane.

Fenghua xinshe yan, shijie jiuchun nong.

The swallow returns when the blossoms sway in the breeze,
the farmer returns to his field in this season late in Spring.

四月牡丹花

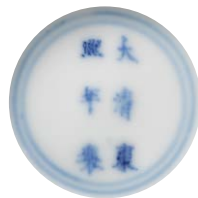
曉豔遠分金掌露，
暮香深惹玉堂風



The fourth month with flowering peony bushes (*mudan*) among rocks.
Xiaoyan yuanfen jinzhang lu, muxiang shenre yutang feng.
The radiant peony is worthy of the Immortals' dew,
Its fragrance is carried on breezes through the Jade Hall.

五月石榴花

露色珠帘映，
香风粉壁遮



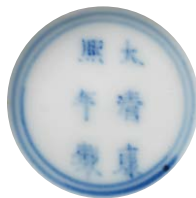
The fifth month with a flowering pomegranate tree (*shiliu*) bearing fruits with wild flowers growing to its right.

Luse zhulian ying, xiangfeng fenbi zhe.

The reflection of dew drops is like a curtain of beads,
the scented breeze is sheltered by the chalk wall.

六月荷花

根是泥中玉，
心承露下珠。



The sixth month with a pair of mandarin ducks swimming in a lotus pond (*he*) with a kingfisher in flight overhead.

Geng shi nizhong yu, xincheng luxia zhu.

Like jade, the lotus root is untainted by muddy waters,
the gathering dew drops are like pearls on its heart-shaped leaves.

七月蘭花

廣殿輕香發，
高臺遠吹吟



The seventh month with four large clumps of flowering cymbidium orchids (*lanhua*) sprouting from a rocky terrain.

Guangdian qingxiang fa, gaotai yuan chuiyin.

The subtle perfume of orchids pervades the great hall
as music plays on the lofty terraces.

八月桂花

枝生無限月，
花滿自然秋



The eighth month with a flowering osmanthus tree (*quihua*) with spreading branches.
Zhisheng wuxian yue, huaman ziran qiu.
The branches grow for a seemingly endless age,
it is Autumn now they are in flower.

九月菊花

千載白衣酒，
一生青女香



The ninth month with tall flowering chrysanthemum (*juhua*) and begonia to the right.
Qianzai baiyi jiu, yisheng qingnu xiang.
It was an aeon ago when the white-robed attendant served wine to Tao Yuanming; the fragrance
of the chrysanthemum, like that of the Fairy of Frost has endured ever since.

十月芙蓉花

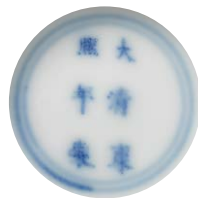
清香和宿雨，
佳色出晴烟。



The tenth month with a flowering hibiscus tree (*furong*) and clumps of grass among rocks.
Qingxiang he suyü, jiase chu qingyan.
After the fragrance of the evening rain,
the rising sun enhances the beauty of the flowers in the mists.

十一月月季花

不隨千種盡，
獨放一年紅。



The eleventh month with flowering Chinese rose (*yueji*) by rocks with three insects in flight.
Busui qianzhong jin, dufang yinian hong.
Unlike the myriad blossoms that flower and wither,
the rose alone is perennially red.

十二月梅花

素豔雪凝樹，
清香風滿枝。



The twelfth month with a flowering prunus shrub (*mei*) and narcissus and bamboo, making up three of the 'Four Gentlemen' sprouting from rockwork.

Suyan xuening shu, qingxiang feng manzhi.

The prunus blossom is pure like snow on the tree,
Its subtle fragrance is like a breeze amongst its branches.

2908 Continued

This delicate set of cups is known as 'month' cups. Each cup is decorated with a different floral design representing the twelve months of the lunar calendar, complemented by a different poem with relevance to the particular flower depicted, ending with the seal reading *shang* (appreciation). Such intricate combination of painting, poem and seal on a porcelain surface makes these cups highly coveted items among generations of connoisseurs. These cups are also prized for their remarkable workmanship, as each is so thinly potted that the cobalt blue decorations on the exterior can be seen through the eggshell thin porcelain from the interior of the vessel.

There has been considerable debate among scholars regarding which cup relates to which month. For example, there are various views on whether the narcissus depicts the eleventh or twelfth lunar month, and whether the prunus depicts the first or twelfth lunar month. The current designation in this catalogue is based on the groupings by Geng Baochang in *Ming Qing ciqu jiating*, Beijing, 1993, p. 207. This designation was also adopted by the Art Gallery, the Chinese University of Hong Kong, in its 1995 exhibition catalogue *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, no. 21.

The poems inscribed on these month cups are all couplets from Tang dynasty poems. It is known that the Kangxi Emperor was an enthusiast of Tang poems, and ordered the compilation of all recorded Tang poems in the 44th year of his reign (1705). This project came into fruition under the leadership of the official Cao Yin, when *Quan Tangshu* [A Complete Collection of Tang Poems] was published in 1706, encompassing over 40,000 poems, including a foreword written by the Kangxi Emperor himself. Thus, it is likely that these delicate month cups, decorated with poems favoured by the Emperor, were made during the later period of the Kangxi reign when *Quan Tangshu* was published, intended to please and delight the Son of Heaven.

It is extremely rare to find a complete set of blue and white Kangxi 'month' cups. As early as the late Qing dynasty, the difficulty in compiling a full set of twelve cups was already noted by the contemporaneous connoisseur Chen Liu, who wrote in his book *Taoya* [Elegances of Ceramics] that "it used to be rather uncommon to be able to find a pair, or four, or six of these Kangxi month cups. Recently the chance is even slimmer to find just one or two of them".

十二月令花神盃成套十二件，殊為難得。一盃一月，每盃分繪不同月令花卉，並選配相應唐詩以楷書寫於盃身，並落印章紋於其上，將詩、書、畫、印結合一體，仿若十二開冊頁，按農曆各月，每月使用一盃，極具玩賞價值，而成套保存，則更為不易，故清宣統三年（1911年）陳瀏所著《匋雅》一書，稱讚曰：「康熙十二月花卉酒盃，一盃一花，有青花、有五彩，質地甚薄，鉢兩自輕。……若欲湊合十二月之花，誠戛戛乎其難。青花價值，且亦不甚相懸也。」當時「已而成對，或得四枚、六枚者，亦頗為難得。近則一枚、二枚且不能輒遇之矣。」

學界一直對花神盃及十二月令之配對存有不同見解，例如「水仙盃」即有屬農曆十一或十二月之說；「梅花盃」亦有屬正月或十二月之說。本圖錄之配對，是參照耿寶昌先生《明清瓷器鑑定》（北京，1993年，頁207）一書；香港中文大學文物館亦在其1995年《清瓷萃珍》展覽中引用此配對（圖版21號）。

花神盃所用唐詩為花做注解，蓋因清康熙帝喜唐詩，於康熙四十二年（1703年），考慮編纂唐詩總集，後於四十四年（1705年）三月，第五次南巡至蘇州時，將主持修書的任務交給江寧織造曹寅，並將內府所藏季振宜《唐詩》一部發下，作為校刊底本。同年五月，由曹寅主持，在揚州開局修書，至次年十月，即編成《全唐詩》奏上，得詩四萬八千九百餘首，凡二千二百餘詩家，共計900卷，目錄12卷。康熙帝親為之作序。此時，也恰是景德鎮御窯廠康熙時期官窯燒造第三階段（1705—1722年）之肇啓（參見陸明華：「清康熙官窯瓷器燒造及相關問題」，載於《上海博物館藏康熙窯器圖錄》，上海，1998年，頁XXXI）。在此背景下，以康熙皇帝喜愛的唐詩成為十二花神盃的主題，即在情理之中。而雍正朝之所沿襲五彩十二花神盃的燒造（參見《故宮博物院藏清代御窯瓷器》卷一下冊，北京，2005年，頁30，圖5），以及雍正、乾隆兩朝琺瑯彩瓷，亦採用古詩做為文字題材，亦為花神盃唐詩經典模式之延續。



2908 Continued

There are only two other complete sets of blue and white Kangxi 'month' cups in private hands. The first one was in the T.T. Tsui Collection, illustrated in *The Tsui Museum of Art, Chinese Ceramics IV*, Hong Kong, 1995, pl. 105B. The second set was sold at Sotheby's Hong Kong on 4 May 1994, lot 161 and illustrated in *Sotheby's Thirty Years in Hong Kong*, Hong Kong, 2003, no. 263, currently in the collection of the Long Museum in Shanghai.

For other full sets of blue and white 'month' cups in public institutions, refer to one in the Palace Museum Collection, illustrated in *Blue and White Porcelain with Underglaze Red (III)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2010, no. 71. There are two published sets in the Nanjing Museum Collection, one illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, pl. 21; and one illustrated by Xu Huping, *Gongting zhencang- Zhongguo Qingdai guanyao ciqu*, Shanghai, 2003, pp. 54-55.

'Month' cups are also decorated in the *wucai* palette, which are considerably more common than the blue and white examples. Complete sets of *wucai* 'month' cups include at least two sets in the Palace Museum, Beijing, one of which is illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, no. 48; one from the Percival David Foundation now on loan at the British Museum, see *Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art*, London, 1991, no. 815; one in the Idemitsu Museum of Art, Tokyo, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 221; one in the Alan Chuang Collection, see *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, no. 40; one was formerly in the T.T. Tsui Collection, sold at Christie's Hong Kong, 3 November 1996, lot 585; one in the Songzhutang Collection, illustrated in *Encompassing Precious Beauty: The Songzhutang Collection of Imperial Chinese Ceramics*, Hong Kong, 2016, pl. 18; one formerly in the Meiyintang Collection, currently in a private collection; and one sold at Sotheby's New York, 23 September 1997, lot 348.

The combination of painting, poem and seal also imbues these Imperial cups with a refined scholarly taste, setting the precedence for the esteemed *fangcai* wares made during the Yongzheng and Qianlong reigns, on which enamelled decorations, *grisaille* calligraphy and rouge seals are tastefully combined, creating a distinct, regal style befitting Imperial use.

成套青花花神盃，今可見北京故宮出版一套，參見《青花釉裏紅》下，上海，2000年，頁81-85，圖71。南京博物院出版有清宮舊藏青花花神盃兩套，分別見於《清瓷萃珍》，香港，1995年，圖21；徐湖平：《宮廷珍藏——中國清代官窯瓷器》，上海，2003年，頁54、55。

市場流通的成套青花花神盃，則極為少見，目前僅見兩套，包括徐展堂先生舊藏一套，出版於《徐氏藝術館——陶瓷IV》，香港1995年，圖105B；以及1994年5月4日香港蘇富比拍賣一套，拍品161號，著錄於《蘇富比三十周年》，圖263號，後經柏煊書齋珍藏，北京2016年拍賣，為上海龍美術館珍藏。

而五彩花神盃，則套數較多，包括：北京故宮博物院至少兩套，一套載於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，圖版48號；大維德基金會借予大英博物館一套，見《Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art》，倫敦，1991年，圖版815號；日本東京出光美術館藏一套，載於《出光美術館藏品圖錄：中國陶磁》，東京，1987年，圖版221號；莊紹綏珍藏一套，見《中國瓷器莊紹綏收藏》，香港，2009年，圖版40號；徐展堂先生舊藏一套，後經香港佳士得拍賣，1996年11月3日，拍品585號；香港松竹堂珍藏一套，著錄於《瑯環琳瑯：松竹堂中國御窯瓷器珍藏》，香港，2016年，圖版18號；一套原瑞士玫茵堂珍藏，後經北京2017年拍賣，現由中國藏家收藏；一套於1997年9月23日紐約蘇富比拍賣，拍品348號。





THE PROPERTY OF AN ASIAN COLLECTOR

2909

A FINE PAIR OF BLUE AND WHITE SAUCER DISHES

YONGZHENG SIX-CHARACTER MARKS WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each saucer is delicately decorated on the exterior with blossoming branches of peonies, prunus and camellia.

3 ¼ in. (8.3 cm.) diam., box

(2)

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Sold at Sotheby's Hong Kong, 18 May 1988, lot 173

Sold at Sotheby's Hong Kong, 29 October 1991, lot 130

The current pair of dishes is closely modelled after Chenghua examples. Compare to two Chenhua *doucai* dishes of the same shape and almost identical size in the National Palace Museum, Taipei, painted with fruiting sprays on the exterior and grapes on the interior, illustrated in *Catalogue of the Special Exhibition of Ch'eng-Hua Porcelain Ware*, Taipei, 2003, nos. 182, 183. The painting on the current pair of dishes is more realistic than that seen on the Chenghua examples, reflecting the delicacy and subtlety characteristic of Yongzheng porcelain with the use of soft brush strokes and washed shades of cobalt-blue.

Very few other Yongzheng-marked dishes of this size and design are known, only one other pair appears to be known, which was sold at Beijing Hanhai, 10 December 2001, and a pair was offered at Beijing Hanhai, 3 July 2000. Larger Yongzheng-marked examples of this design measuring approx. 20 cm. in diameter are more common, such as the example sold at China Guardian, 21 November 2009, lot 1835, and another example sold at Poly Hong Kong, 25 November 2012, lot 870.

清雍正 青花折枝花卉紋小盤一對 雙圈六字楷書款

來源

香港蘇富比，1988年5月18日，拍品173號

香港蘇富比，1991年10月29日，拍品130號

胎質純淨細白，白釉溫潤，青花發色淡雅。外壁分繪三組折枝花卉圖案，素雅靜逸，其紋飾品類及佈局與明成化官窯鬥彩花果葡萄小碟相類，參見《故宮成化瓷器精選》，台北，2003年，圖182-183，為受成化瓷器風格影響之雍正官窯精緻品類。

此類雍正款小碟極其罕見，迄今似僅知另一對，2001年12月10日於北京翰海拍賣。尺寸較大、紋飾相仿的雍正款例子則相對較多，如嘉德2009年11月21日拍賣一例，拍品1835號，及香港保利2012年11月25日拍賣一例，拍品870號。



THE PROPERTY OF A GENTLEMAN

2910

AN EXCEPTIONALLY LARGE BLUE AND WHITE 'SANDUO' HEXAGONAL VASE

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

The vase is painted on the faceted sides of the body in delicate shades of blue with sprays of pomegranate, peach and persimmon alternating with branches of peony, chrysanthemum and lotus, all emerging from *lingzhi* fungi. The trumpet neck of conforming shape further is painted with six detached composite floral sprays, all bordered by bands of keyfret and trefoil.

26 ¼ in. (66.7 cm.) high

HK\$6,000,000-8,000,000 US\$770,000-1,000,000

PROVENANCE

Sold at Christie's Hong Kong, 27 April 1998, lot 724

Sold at Christie's Hong Kong, 29 May 2007, lot 1461A

The current vase is particularly well painted and superbly potted amongst vases of this type. A comparable pair is displayed in the *Chuxiu Gong*, 'Palace of Assembled Elegance', in the Forbidden City, indicating that impressive and elegantly decorated vases of this type were made as display objects for the Imperial palace.

Vases of this shape and decoration were first made in the Yongzheng reign. Refer to a Yongzheng-marked example in the collection of Musée Guimet, Paris, illustrated in *Sekai Toji Zenshu* - Qing Dynasty, vol.15, Japan, 1983, p. 149, pl. 150.

A Qianlong vase of this pattern is illustrated in Geng Baochang, *Ming Qing ciqi jiating, Qingdai bufen*, fig. 146. Another is included in *Selected Masterpieces of the Matsuoaka Museum of Art*, 1975, no. 102.

Compare also to a very similar Qianlong vase, sold at Sotheby's Hong Kong, 30 April 1991, lot 73, and again at Sotheby's Hong Kong, 5 October 2011, lot 1920.

清乾隆 青花三多折枝花果紋六方尊 六字篆書款

來源

香港佳士得，1998年4月27日，拍品724號

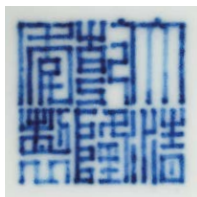
香港佳士得，2007年5月29日，拍品1461A號

此尊體型碩大，發色艷麗，造工規整，為同類器中之佼佼者。紫禁城儲秀宮內陳設一對相同例子，可見此類作品為珍貴的宮廷陳設品。

此尊的形制及紋飾在雍正朝已出現，如巴黎吉美美術館藏一件例子，器型、高度及紋飾均與本尊一致，底書雍正年款，載於1983年日本出版《世界陶磁全集 - 清》，第15冊，頁149頁，圖版150號。

耿寶昌在《明清瓷器鑒定》清代部分中著錄了一件同類的乾隆青花六方尊，圖146。另一件為日本松岡美術館珍藏，著錄於1975年松岡美術館出版《館藏東洋陶磁名品圖錄》，圖版102號。

另一例售於2011年10月5日於香港蘇富比拍賣，拍品1920號。













THE PROPERTY OF A LADY

2911

A MAGNIFICENT AND VERY RARE JADEITE
'BUDDHIST LION' TRIPOD CENSER AND COVER
LATE QING DYNASTY

The censer stands on three short legs each surmounted by a Buddhist lion head, the shoulders are decorated with two loose-ring Buddhist lion mask handles carved in high relief with an alert expression and a long scrolling tongue. The domed cover is decorated with three flower sprays and is surmounted by an openwork finial carved as a Buddhist lion and cub playing with a beribboned brocade ball. The stone is of a mottled apple green tone.

7 ⁷/₈ in. (19.8 cm.) wide, *wumu* wood stand and fitted box

Estimate on Request

估價待詢

晚清 翠玉雙龍活環耳獅鈕蓋爐

爐翠玉質，圓形，束頸，鼓腹，肩兩側飾對稱龍耳，各套一環，腹下有三獅首吞式足。蓋圓撇頂，雕花卉紋，上飾太獅少獅鈕。

A gemmological certificate from the Hong Kong Jade & Stone Laboratory Limited confirms the present lot is natural green jadeite.

此器經香港玉石鑑定中心測試，證實為天然硬玉質翡翠。



2911 Continued

The censer is carved from an exceptional boulder of high *shui fen* or “water content”. This precious material, with its remarkable degree of translucency has been regarded as the most valuable and rarest of all the many classifications for jadeite. Once polished, jadeite material with high *shui fen* is so vitreous, it can be described as liquid in quality. It has been noted that unlike other precious stones which reflect and refract light, jadeite of this quality is most appealing as it appears to absorb the surrounding illumination and glow from within.

Given the rarity, quality and value of the jadeite boulder used for this substantial censer, it is quite remarkable that the rough stone was used for a single object and not carved into smaller ornaments.

While most jade and jadeite censers are carved with a variety of archaic themes around the body, the lapidary craftsmen chose to leave the body of this vessel plain and polished it to an attractive sheen to emphasise the beauty and colour of the material.

Compare to a jadeite censer of very similar colour and design from the Yurinkan Museum, Kyoto, attributed to the Qianlong period by the museum, and illustrated in *A Look to Our Ancestral Culture-Eternal Beauty*, Kyoto, 2014, p. 65. Another closely related censer of similar quality and form, previously from Yamanaka Shokai, Osaka, was sold at Christie’s Hong Kong, 31 May 2010, lot 2089 (fig. 1).

Compare also with a censer of very similar form and colour sold at Christie’s Hong Kong, 26 April 2004, lot 967. This censer compares very favourably with another important censer carved from similar material, included in the Jingguantang collection and sold at Christie’s Hong Kong, 3 November 1996, lot 601. Although the proportions of the censers differ, there are many similarities including the quality and style of the carving of the finials and handles, and the decision to leave the majority of the vessel undecorated.

There are further two important jadeite censers from American museum collections which exhibit many similarities, suggesting they too were crafted at the same workshop, the first from the T.B. Walker Foundation, sold at Sotheby’s Hong Kong, 17 November 1988, lot 299; the other from the Cleveland Museum of Art collection, sold at Sotheby’s Hong Kong, 30 October 1992, lot 381. The carving of the Buddhist lion finials on all four censers are very closely related, the pairs of felines are depicted with the similar features and manes standing above the tall domed covers. The imposing animal mask handles exhibit the same boldness and crisp lines, the proportions of the ring handles are very closely related as well. Further similarities can be made when comparing the tripod feet, and the polish of each vessel.

此爐以上乘而碩大的翠玉料雕琢而成，掏膛規整，精雕細琢，瑩潤通透，為翠玉器中之極品。

翡翠在清十七世紀順治年間由緬甸流入中國，當時翡翠多為皇室所有，流散到民間甚少。自乾隆帝開始，嘉慶、道光、咸豐、同治、光緒、宣統七位皇帝及后妃們均對翡翠情有獨鍾，宦官和商賈以翡翠收藏豐儉來衡量財勢，故翡翠又稱之為「皇家玉」、「帝王玉」，其地位凌駕於各種寶石之上。

日本京都有鄰館珍藏一件玉質、造型均與本爐可比之例，館方定年為乾隆，著錄於2004年京都出版《祖先文化へのまなざし - 永遠の美》，頁65。另外日本山中商會舊藏一件翠玉爐，同樣雕太獅少獅鈕，玉料碩大晶瑩，定年晚清，可資比較，2010年5月31日於香港佳士得拍賣，拍品2089號（圖一）。

再可比較數件紋飾類似的翠玉爐，一件2004年4月26日於香港佳士得拍賣，拍品967號；一件為徐展堂先生舊藏，1996年11月3日於香港佳士得拍賣，拍品601號；一件為T.B. Walker基金會舊藏，1988年11月17日於香港蘇富比拍賣，拍品299號；一件為克利夫蘭藝術博物館舊藏，1992年10月30日於香港蘇富比拍賣，拍品381號。

以上所述例子雖然尺寸、比例各異，但與本拍品一樣，只以少量雕刻紋飾襯托光素的爐壁，以凸顯翡翠玉質的光潤及水分，且用料均不菲，誠為達官貴冑珍視賞玩之物。



fig. 1 Sold at Christie’s Hong Kong, 31 May 2010, lot 2089
圖一 香港佳士得 2010 年 5 月 31 日拍品 2089 號



THE PROPERTY OF A GENTLEMAN

2912

A VERY RARE GILT AND HARDSTONE
EMBELLISHED SOAPSTONE 'QILIN' CENSER
AND COVER

QIANLONG PERIOD (1736-1795)

The mythical beast is carved standing foursquare with its head raised, bearing a fierce expression with bulging eyes and mouth bared open to reveal its teeth and outstretched tongue. The cover is carved in the form of a mallet and is decorated with archaic scrolls. The vessel is elaborately decorated overall with inlays carved from hardstones in various vivid tones.

7 7/8 in. (19.5 cm.) high, box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Sold at Sotheby's Hong Kong, 27 April 2003, lot 40

LITERATURE

Sotheby's Thirty Years in Hong Kong, Hong Kong, 2003, p. 353,
no. 416

The most remarkable aspect of the present lot is that it is crafted in imitation of gilt-bronze vessels of the same form. Gilt-bronze counterparts include: one formerly from the Herbert R. Bishop Collection sold at Christie's London, 15 June 1999, lot 105; one sold at Christie's Hong Kong, 30 April 2000, lot 564; one included by the National Palace Museum in *Gugong lidai xiangju tulu (Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties)*, Taipei, 1994, no. 119; and one in the British Museum, illustrated on the cover of the *Catalogue for the Collection of Oriental Antiquities*, London 1989.

清乾隆 仿銅鑲金壽山石描金嵌寶麒麟香爐

來源

香港蘇富比，2003年4月27日，拍品40號

著錄

《香港蘇富比三十週年》，香港，2003年，頁353，圖版416



THE PROPERTY OF A GENTLEMAN

2913

AN EXQUISITE AND VERY RARE WHITE JADE HORSE GROUP

QIANLONG PERIOD (1736-1795)

The group is finely and naturalistically carved depicting one horse with its forelegs resting on the back of the other horse. Both are modelled recumbent and their necks intertwined. The details of the horses' manes and tails are finely combed, and their eyes are inlaid with small ruby beads of bright and clear tone. The stone is of a pale tone with a few areas of russet inclusions.

5 ¼ in. (13.3 cm.) wide, carved wood stand, box

HK\$6,000,000-8,000,000 US\$770,000-1,000,000

PROVENANCE

From the collection at Crichel House, Dorset, thence by descent to the first Lord Alington and to his daughter, the Hon. Mrs Marten

Michael Gillingham, London

The Alan and Simone Hartman Collection, Part I,

Sold at Christie's Hong Kong, 28 November 2006, lot 1422

Sold at Christie's Hong Kong, 1 June 2011, lot 3638

EXHIBITED

Christie's New York, 13-26 March 2001

Museum of Fine Arts, Boston, August 2003 - December 2004

LITERATURE

R. Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, p. 238, no. 187

清乾隆 白玉雙馬擺件

來源

英國多賽特郡 (Dorset) Crichel House 舊藏，後傳給艾臨頓爵士女兒瑪登女士

倫敦古董商 Michael Gillingham

香港佳士得，2006年11月28日，哈特曼玉器珍藏，拍品1422號

香港佳士得，2011年6月1日，拍品3638號

展覽

紐約佳士得，2001年3月13至26日

波士頓美術館，2003年8月至2004年12月

著錄

R. Kleiner 著，*Chinese Jades from the Collection of Alan and Simone Hartman*》，香港，1996年，頁238，編號187



2913 Continued

Stylistically the present lot draws some influence from the Mughal jades which entered the Qing court in considerable numbers during Emperor Qianlong's reign. These jades were so admired by the emperor that he ordered Chinese jade lapidaries to create copies of these foreign jades and as well to produce Chinese objects in the Mughal style.

It is also very rare to find a pair of horses carved in jade, as most examples only feature single animals. Compare with two other pairs of horses, one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (III)*, Hong Kong, 1995, pl. 89; and the other, inscribed with a Qianlong seal mark, sold at Christie's Hong Kong, 20 March 1990, lot 917, and again at Christie's Hong Kong, 28 April 1996, lot 9.

The composition of the present pair of horses with one horse grooming the other is rendered in an exceptionally naturalistic manner and appears to be unique.

白玉質，雙馬雕工立體。二馬相倚而卧。一馬三肢曲於身下，左前肢微抬，長尾後彎向左後肢，睜眼閉嘴，昂首向天。一馬後肢卧地，前蹄踏於同伴背上，俯首。雙馬眼睛均鑲嵌寶石。形象生動逼真，馬鬃、馬尾修長輕巧，琢細長鬃線，刻畫細膩。

乾隆時期，新疆地方官吏與部族首領向清官進貢了大量的伊斯蘭風格玉器，當時稱為「痕都斯坦」玉器。乾隆對此有很高的評價，他在詩文中說：「璞韞昆山，鏤傳印度」，「西昆率產玉，良匠出痕都」，又讚其琢磨精美：「葉簇見重層，刀斧渾無跡」，「細入毛髮理，渾無斧鑿痕」，「精鑄本鬼工」。他對滿意的收藏品，賦詩、作文、大加讚賞，並加以仿造。





detail
細部

THE PROPERTY OF A GENTLEMAN

2914

A FINE WHITE JADE 'BOYS' GROUP

QING DYNASTY, 18TH CENTURY

The boulder is well carved in the round with a larger central figure, modelled with a cheerful expression on his round face, holding a stalk of millet and wearing a beribboned coin inscribed *Tianxia taiping*, 'Peace under Heaven', flanked on each side by a smaller boy, one carrying a lantern and the other with a *ruyi* and a large artemisia leaf curling to the underside and front of the group. The creamy-white stone has areas of russet inclusions.

4 1/8 in. (10.4 cm.) high, box

HK\$3,000,000-5,000,000

US\$390,000-640,000

PROVENANCE

Sold at Sotheby's Hong Kong, 22 May 1985, lot 310
The Alan and Simone Hartman Collection, Part I, sold at Christie's Hong Kong, 28 November 2006, lot 1414
 Sold at Christie's Hong Kong, 1 June 2011, lot 3635

EXHIBITED

Christie's New York, 13-26 March 2001
 Museum of Fine Arts, Boston, August 2003 - December 2004

LITERATURE

R. Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 180

The depiction of children, and in particular boys, can be found in various media in Chinese art including painting, porcelains, lacquer and jade carvings. They symbolise a wish for many children, but more significantly, many sons. The stalk of millet in the present carving plays on the pun for *He*, meaning 'harmony', and this theme is reinforced by the inscription on the cash-coin, which itself represents wealth. In total, the motifs here encompass many auspicious themes, making the piece a highly appropriate wedding or birthday gift.

清十八世紀 白玉天下太平擺件

來源

香港蘇富比，1985年5月22日，拍品310號

哈特曼伉儷珍藏，《The Alan and Simone Hartman Collection, Part I》，香港佳士得，2006年11月28日，拍品1414號

香港佳士得，2011年6月1日，拍品3635號

展覽

紐約佳士得，2001年3月13至26日

波士頓美術館，2003年8月至2004年12月

著錄

R. Kleiner，《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，圖版180號

白玉雕胖娃娃坐於大樹葉上。胖娃娃懷抱兩童子，一童手持如意，背負一葉；一童一手提着燈籠，一手搭於胖娃肩膀上。胖娃娃手執麥穗於腦後，背吊壓勝錢，錢上刻「天下太平」，流蘇垂於葉下。三人面帶笑容，洋溢著快樂、和諧的氣氛。造型細緻逼真，生動活潑，寓天下太平、如意吉祥、五穀豐登、開枝散葉之意。

此器玉質細緻，豐腴瑩潤，雕工精細，寓意吉祥。



2915

AN EXTREMELY RARE IMPERIAL EARLY-MING
CARVED CINNABAR LACQUER 'DRAGON' BOWL
STAND

XUANDE INCISED AND GILT SIX-CHARACTER MARK IN A VERTICAL
LINE AND OF THE PERIOD (1426-1435)

The magnificent stand is superbly carved around the gently rounded sides through the layers of lustrous deep crimson lacquer to the ochre ground with two striding five-clawed dragons amongst billowing cloud scrolls with *ruyi* heads, the design repeated with three further striding dragons to the interior of the tray. The underside of the tray and the foot encircled by cloud scrolls with further *ruyi*. The interior is lacquered brown with the six-character reign mark inscribed and gilt vertically in a line to the interior of the foot.

5 1/8 in. (13.1 cm.) diam., box

HK\$3,500,000-4,500,000

US\$450,000-500,000

PROVENANCE

Mayuyama & Co., Tokyo

Bluett & Son, London, 1980

The Lee Family Collection

Important Chinese Lacquer from the Lee Family Collection, Part II,
sold at Christie's Hong Kong, 1 December 2009, lot 1822

EXHIBITED

Los Angeles County Museum of Art, *Far Eastern Lacquer*, Los Angeles, 1982, Catalogue, no. 18

The Chinese University of Hong Kong, *2000 Years of Chinese Lacquer*, Oriental Ceramic Society of Hong Kong and the Art Gallery, 1993, no. 48

Los Angeles County Museum of Art, 1990-1991

The Shoto Museum of Art, Shibuya, *Chinese Lacquerware*, Japan, 1991, Catalogue, no. 54

LITERATURE

Mayuyama, Seventy Years, vol. 2, Mayuyama & Co., Ltd, Tokyo, 1976, no. 215

Wang Shixiang, *Ancient Chinese Lacquerware*, Beijing, 1987, no. 82

Zhongguo Qiqi Quanji, vol. 5, Ming, Fujian, 1995, no. 39

Zhongguo Qiqi Jinghua, Fujian, 2003, no. 197

明宣德 御製剔紅雲龍紋盞托

填金《大明宣德年製》直款

盞托由圓形盞、盤和外撇高足三部分組成。通體黃色素地上堆朱漆，下部有黑漆一道。盞外壁雕游龍兩條，盤心剔游龍三條，龍均五爪，游弋於靈芝雲海之中，黑漆點睛。盤背及足部雕靈芝雲紋。足內中空，髹黑漆，內壁刀刻填金《大明宣德年製》直款。

來源

繭山龍泉堂，東京

Bluett & Son，倫敦，1980年

李氏家族珍藏

《千文萬華——李氏家族重要漆器珍藏（II）》，香港佳士得，2009年12月1日，拍品1822號

展覽

洛杉磯郡立藝術博物館，《Far Eastern Lacquer》，洛杉磯，1982年，圖錄編號18

香港中文大學，《中國漆器二千年》，香港，1993年，圖錄編號48

洛杉磯郡立藝術博物館，洛杉磯，1990-1991年

涉谷區立松濤美術館，《中國漆器》，日本，1991年，圖錄編號54

著錄

《龍泉集芳》，下冊，繭山龍泉堂，東京，1976年，編號215

王世襄，《中國古代漆器》，北京，1987年，編號82

《中國漆器全集》，第5冊，福建，1995年，編號39

《中國漆器精華》，福建，2003年，編號197







detail
細部

2915 Continued

The use of stands was a practical development for the drinking of hot liquid from tea bowls without handles. In the *Zi xia ji* (Record of Leisurely Enjoyment) the 9th-century author Li Kuangyi stated that the first bowl stands were made in the Jianzong reign (AD 780-783). However, the earliest bowl stand excavated to date comes from a tomb dating to the Southern Dynasties in Changsha, Hunan province. Certainly by the Song dynasty bowl stands were very popular in both lacquer and ceramic.

Extant lacquer bowl stands from the early 15th century are very rare, and this bowl stand appears to be the only published example carved with a dragon motif. Compare, however, two larger Yongle examples, each decorated with a pair of phoenix in flight, the first in the Palace Museum collection, Beijing, illustrated in *Lacquer Wares of the Yuan and Ming Dynasties, The Complete Collection of Treasures of the Palace Museum*, Commercial Press, Hong Kong, 2006, p. 44, no. 27; and another with an additional Qianlong poem, also from the Lee Family Lacquer Collection sold at Christie's Hong Kong, 3 December 2008, lot 2119.

Compare the carving of the dragons and cloud scrolls on the present example with a Xuande-marked circular box and cover in the Palace Museum, Beijing, illustrated in *Lacquer Wares of the Yuan and Ming Dynasties, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p. 79, no. 56.

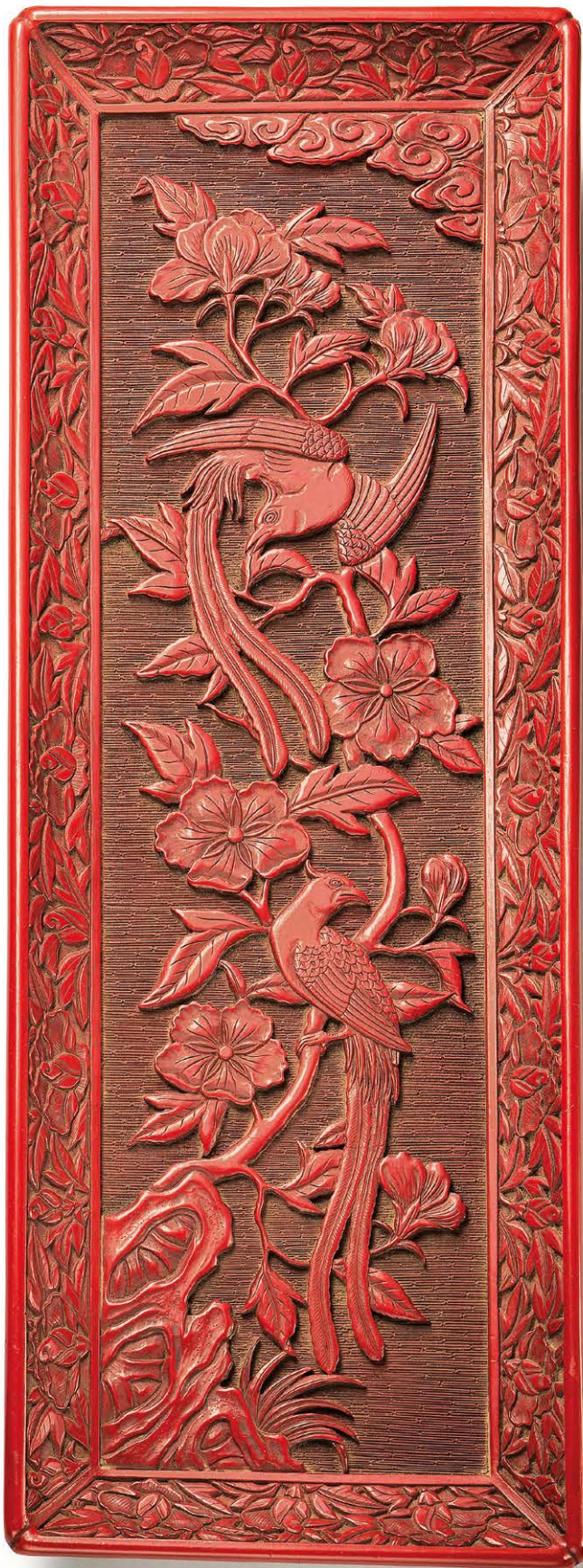
盞托的出現，解決了古人喝茶時容易因手捧無柄的茶盞而燙指的問題。根據唐代李匡義編著的《資暇集》，盞托又名「茶托子，始建中蜀相崔寧（718至779年）之女，以茶杯無襯，病其燙指，取碟子承之。既啜而杯傾，乃以蠟環碟子之央，其杯遂定。即命匠以漆代蠟環，進於蜀相。蜀相奇之，為制名而話於賓親。」但根據考古發現，青瓷盞托早於南朝已出現，例如福建省北郊銅盤山曾出土一件連體的青釉盞及托，現藏福建博物館，著錄於2008年北京出版《中國出土瓷器全集》，第11冊，編號24。

漆盞托始見於宋朝，多為光素或剔犀例子。迄至明代，風格更見華貴堂皇。明初皇室對漆器需求殷切，立皇家漆器作坊，由內府御用監管領。明初官造漆器漆層厚潤，刀法圓滑有勁，構圖精細嚴謹，盡顯皇家富麗奢華氣派。據明萬曆時人高濂《遵生八箋》記：「若我朝永樂年果園廠制，漆朱三十六遍為足……宣德時制同永樂，而紅則鮮妍過之。」可見明人對宣德朝漆器推崇備至。本次拍賣的這件宣德盞托，造型規整，刻工俐落細膩，年款以刀刻填金法刻寫，為典型宣德盛世下出產的宮廷御器。

傳世的宣德龍紋盞托為數極少，可資比較的例子不多，但本盞托上的雲龍紋與同期的宣德漆器紋飾極為接近，值得參考。如國立故宮博物院藏兩件明初剔紅圓盒，一件刻宣德年款，另一件帶後刻乾隆款，定年十五世紀，蓋面均雕刻一條矯健的五爪龍，龍側面睜目，鬃毛隨風鼓起，雲朵作如意形，與本盞上的紋飾風格如出一轍，都是典型的明初宮廷風格，著錄於2008年台北出版《和光剔采—故宮藏漆》，圖版33、34號。

亦可參照一件帶乾隆御款題詩的永樂御製盞托，上刻雙鳳蓮紋，於香港佳士得在2008年12月3日舉行的李氏家族漆器第一部分專拍中拍出，當時以港幣33,140,000創下了中國雕漆成交最高價的世界紀錄。





VARIOUS PROPERTIES

2916

A CARVED CINNABAR
LACQUER RECTANGULAR
SCROLL TRAY

MING DYNASTY (1368-1644)

The tray is carved on the interior with two long-tailed pheasants amidst floral blossoms enclosed by a floral border. The exterior is carved with a band of composite floral blossoms and a band of classic scroll and the base is lacquered black.

15 ¼ in. (38.7 cm.) long, box

HK\$150,000-250,000

US\$20,000-32,000

明 剔紅花鳥圖長方軸盤

2917

A FINELY CARVED CINNABAR LACQUER 'IMMORTALS'
BRUSHPOT

QING DYNASTY, 18TH CENTURY

The cylindrical brushpot is deeply carved around the exterior in various levels of relief and minute detail with a continuous scene of the Eight Daoist Immortals in a Daoist paradise comprising pine and *wutong* trees and mountains, all against a ground consisting of three different diaper patterns. The interior and the base with black lacquer.

5 in. (12.7 cm.) high

HK\$ 150,000-250,000

US\$ 20,000-32,000

PROVENANCE

E&J Frankel Collection, New York, no. 96A

清十八世紀 剔紅八仙故事圖筆筒

來源

E&J Frankel Collection, 紐約, 96A號



(two views 兩面)

2918

A CARVED CINNABAR LACQUER 'TWIN LIONS'
FOLIATE DISH

MING DYNASTY, 16TH CENTURY

The hexalobed dish is deeply carved to the centre with a panel of conforming shape enclosing two Buddhist lions, each clasping a ribbon tied to a brocade ball at the centre of the dish, all amongst two trailing lotus flowers on a diamond ground. The rim is decorated with a band of various leafy flowers, and the exterior is carved with classic scrolls in a *tixi* technique.

6 7/8 in. (16.7 cm.) wide, Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

A Japanese private collection

The present dish is accompanied by a Japanese wood box from the Meiji period suggesting this has been used during tea ceremony. The box bears an inscription from the Ohmura family.

明十六世紀 剔紅雕瑞獅戲球圖葵花形盤

來源

日本私人珍藏

此盤隨付一明治時期的木盒，應曾用於茶席。木盒有大村氏的簽題。



2919

A CARVED THREE-COLOUR LACQUER 'PEACH' CIRCULAR BOX
AND COVER

QING DYNASTY, 18TH CENTURY

The top carved through the red, green and ochre layers with a medallion depicting multi-coloured rays rising from a jardinière filled with auspicious objects and surmounted by a peach flanked by two young boys within a chevron border. The sides carved with foliate lotus scroll, all reserved on geometric pattern grounds. The interiors and the base are coated with black lacquer.

4 ½ in. (11.5 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

This box is similar in design to larger boxes known as *chun* boxes. Instead of the *chun* (spring) character, the top of the current box is carved with a peach flanked by two boys. This type of decoration was first made during the Jiajing period (1522-1566) and later revived during the Qianlong and Jiaqing periods. For a Jiajing example, see the box included in the Hong Kong O.C.S. exhibition, *2000 Years of Chinese Lacquer*, Art Gallery, Chinese University of Hong Kong, 24 September - 21 November 1993, no. 61. A Qianlong version was included in the same exhibition, no. 76.

清十八世紀 剔彩壽春圖蓋盒





2920

2920

A CARVED CINNABAR LACQUER METAL-BODIED CIRCULAR BOX AND COVER

QIANLONG SIX-CHARACTER INCISED AND GILT MARK AND OF THE PERIOD (1736-1795)

The cover is deeply carved with two scholars accompanied by an attendant in a landscape scene, the sides are carved with a keyfret pattern. The interior of the cover is lacquered black and bears the four-character mark, *Fang You Bao He*, 'Treasure box of visiting friends', the reign mark is incised and gilt on the base of the box.

3 ¾ in. (9.5 cm.) diam.

HK\$ 180,000-250,000

US\$24,000-32,000

清乾隆 金屬胎剔紅訪友寶盒

填金《大清乾隆年製》楷書款



2920 (marks)

THE PROPERTY OF A LADY

2921

A FINELY CARVED CINNABAR LACQUER 'HUNDRED BOYS' KANG CABINET

QING DYNASTY, 18TH CENTURY

The miniature cabinet with a smaller compartment on top and a larger one below opening to reveal a pair of small drawers. The four doors and two sides are finely carved with groups of young boys variously at play in a terraced garden landscape. Each door is mounted with gilt-metal handles and hinges cast with scrollwork, all above a shallow drawer carved similarly to the doors. The top is decorated with diaper pattern and the interiors and underside lacquered black. The whole is raised on four gilt-metal feet.

25 7/8 in. (65.7 cm.) high, 15 in. (38 cm.) wide,

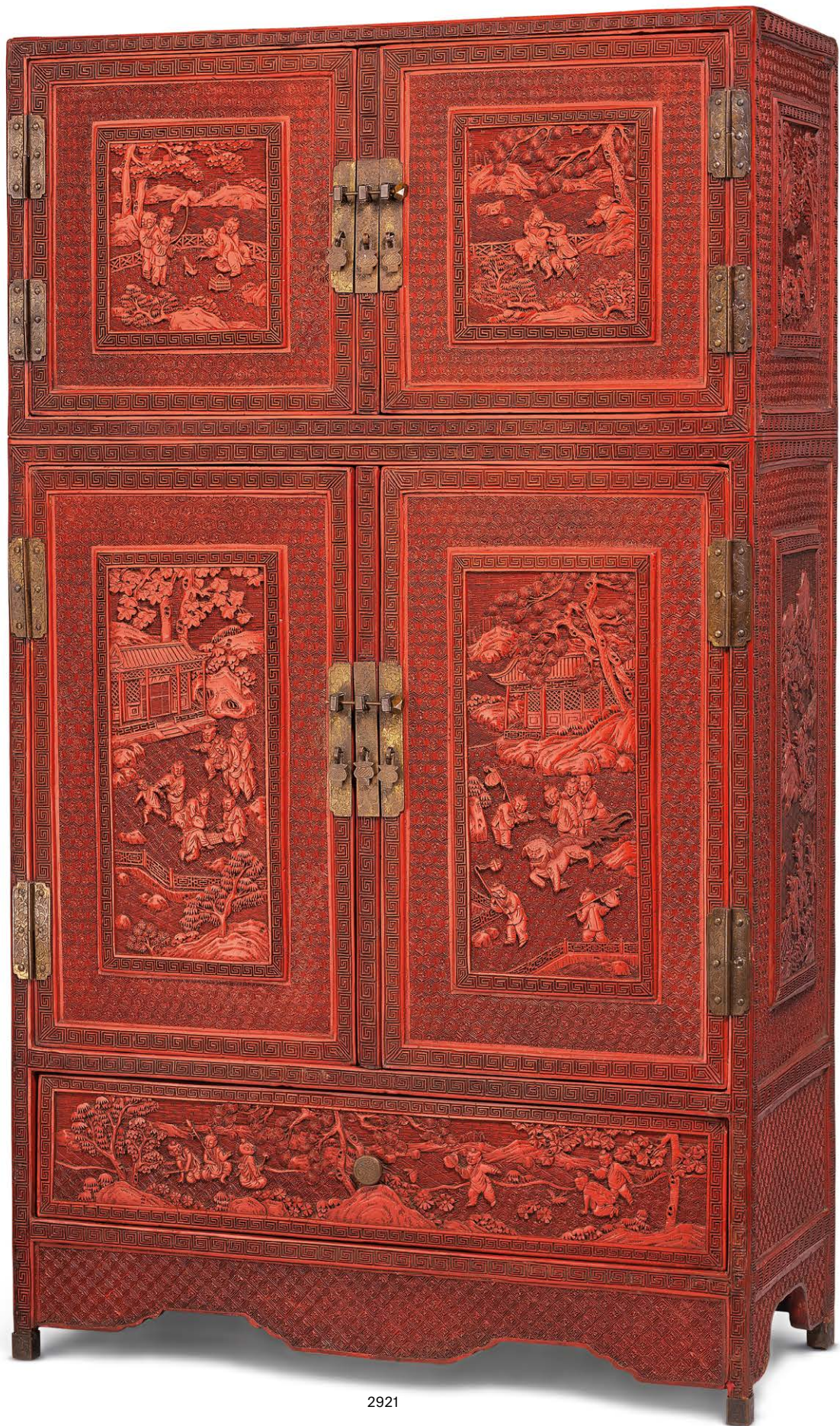
6 3/8 in. (16.2 cm.) deep

HK\$200,000-300,000

US\$26,000-38,000

Miniature cabinets of this type were made for display on a *kang* which served as a seat in the day and a bed at night. A cabinet of this type carved with figures in landscape is illustrated in *Carved Lacquer in the Collection of the Palace Museum*, Beijing, 1985, pl. 297. While the amusing subject of 'hundred boys' is a popular motif on lacquer objects from the Ming to Qing dynasty, it is rare to find it on lacquer cabinets with sides also similarly decorated. See a circular box and cover of the same theme as the present lot in the collection of the Asian Art Museum of San Francisco, illustrated in *Haiwai Yichen*, Lacquerware, Taipei, 1987, pl. 155.

清十八世紀 剔紅百子圖炕櫃





AN IMPERIAL TREASURE — A RARE POLYCHROME QIANGJIN AND TIANQI 'DRAGON' LACQUER INCENSE STAND

(Abstract translation from the Chinese essay by
Zhang Rong)

The current incense stand delicately combines the two lacquering techniques *qiangjin* (incised lines filled with gold) and *caiqi* (coloured lacquer). The *qiangjin* technique was developed as early as the Warring States period, widely adopted on lacquer wares from the Song dynasty, and was used on Imperial lacquer wares with dragon motifs during the Ming dynasty. The *caiqi* technique has an even longer history, and could be traced back to as early as the Shang and Zhou dynasties. While the earliest time when these two techniques were first used together on lacquer wares was unknown, by the Jiajing period in the Ming dynasty, a large number of lacquer works were made utilising both the *qiangjin* and *caiqi* techniques.

There are in fact two types of *caiqi* techniques. The first is *tianqi* (filled-in coloured lacquer), and the second is *miaoqi* (painted coloured lacquer). When combined with *qiangjin*, the gold lines and polychrome lacquer would together create a glistening and colourful effect. From surviving examples, we can conclude that the combination of *qiangjin* and *tianqi* techniques was more commonly used.

A number of *qiangjin* and *caiqi* lacquer wares were made during the Jiajing and Wanli periods, in boxes and dishes of varying forms, such as a Jiajing-marked chrysanthemum-form dish decorated with dragon and hibiscus motifs (fig. 1), and a Wanli-marked prunus-form box decorated with dragons (fig. 2), both from the Palace Museum Collection. Towards the succeeding Tianqi and Chongzhen reigns, the *qiangjin* and *tianqi caiqi* techniques were further applied onto furniture, such as a Tianqi-marked incense stand in the collection of Östasiatiska museet, Stockholm, and a Chongzhen-marked *luohan* bed in the Palace Museum Collection.

The earliest known *qiangjin* and *caiqi* lacquer furniture and vessels from the Qing dynasty date to the Kangxi period. The Palace Museum has several Kangxi-marked *qiangjin* and *caiqi* works, including a dish with dragon motifs (fig. 3), and stands with cloud

皇室遺珍 —— 戛金彩漆雲龍紋几

張榮

几，從使用功能上分類，屬於古典傢俱類。即可單獨陳設，亦可作為他器之托。從製作工藝分類，戛金彩漆雲龍紋几屬於古代漆器類。几，高102釐米，面為圓形，縮腰，壺門式牙子，五條腿，下承圓形須彌座。几面與須彌座面黃漆素地，紋樣相同，正中綠色團壽字，上方為一條正面龍紋，張口露舌，雙目圓睜，軀體粗壯，龍爪有力，周圍點綴流雲。五條腿上裝飾流雲紋，須彌座上裝飾雲蝠紋。

戛金彩漆屬於古代髹漆工藝範疇，是「戛金」和「彩漆」兩種工藝同時施於一器之上。「戛金」工藝在戰漢時期即以採用，宋代漆器中大量使用，如1978年江蘇武進墓出土的南宋戛金漆器，仕女圖奩¹、出遊圖長方盒、柳塘圖長方盒，技藝之嫺熟，刻畫之精細，達到了爐火純青的程度，是宋代戛金漆器的代表作。1991年江蘇江陰夏港宋墓又出土了一件黑漆戛金酣睡江舟圖長方盒²，它與武進出土的戛金出遊圖長方盒似乎是姊妹篇，在畫面構圖或人物衣著等方面都像是表現同一地點、同一人物、同一題材。1970年春至1971年初，在山東鄒縣發掘了明魯荒王朱檀墓，出土了戛金龍紋漆箱、戛金漆盒³。「彩漆」工藝歷史更加悠久，早在商周時期先民們就已經使用彩漆工藝裝飾漆器了。戛金與彩漆工藝同時在一件漆器上使用，稱為「戛金彩漆」。「戛金彩漆」何時同在一件漆器上使用，目前記載並不明確，但從漆器實物觀察，戛金彩漆工藝從明代嘉靖朝開始已經大量使用。

戛金彩漆有兩種，即「戛金填彩漆」，和「戛金描彩漆」，在鑒別其製作工藝時需仔細觀察，這兩種做法都是用「戛金」勾勒出花紋圖案的輪廓及枝葉的細部紋理。明代陸慶年漆器工匠黃成著《髹飾錄》中曰：「填漆，即填彩漆也。磨顯其文，有乾色，有濕色，妍媚光滑。又有鏤嵌者，其地錦綾細文者愈美豔」⁴。由此可知，填漆有「磨顯」與「鏤嵌」兩種方法。實際上，填漆的製作工藝為，漆胎上髹漆以後，在漆面上刻淺而平的陰紋。刻成之後，以所需的色漆填入陰紋，填入之漆需濃厚，或高出漆地表面，經磨顯才能與原漆地平滑一體，再經推光而成。填漆作品表面平滑光亮，用手撫摸，細膩而潤滑，具有漆畫的藝術效果。戛金彩漆工藝是將「戛金」與「填漆」或「描漆」兩種工藝巧妙地結合在一起，創造出一種全新的具有金碧輝煌效果的漆器裝飾技法。在黃成著錄的《髹飾錄》中，將戛金描漆列入「戛金細鉤描漆」，將戛金填漆列入「戛金細鉤填漆」。我們從實物觀察，後者使用的更多，即戛金細鉤填漆。《髹飾錄》中曰「戛金細鉤填漆，即在漆地上按照設計的圖案剔刻出低陷的花紋，花紋之內填色漆，充滿之後，全部磨平，顯露出平整光滑的花紋來。然後沿著花紋輪廓用鉤刀刻出紋路，花紋中間的紋理，也同樣用刀鉤出。最後打金膠，貼金箔，使填漆花紋有金色的陰文邊框和紋理。它的外貌與戛金細鉤描漆相似，但因經過磨顯，花紋比較光滑」⁵。

戛金彩漆漆器在明代嘉靖萬曆朝出現各種造型的盒與盤，如嘉靖款戛金彩漆芙蓉龍紋菊瓣盤（圖一），萬曆款戛金彩漆龍紋梅花式盒（圖二）。戛金彩漆工藝在天啓和崇禎朝向傢俱方向拓展。瑞典斯德哥爾摩東方藝術博物館收藏有天啓款戛金彩漆几，北京故宮博物院收藏有崇禎款戛金彩漆羅漢床。

清代最早的「戛金彩漆」傢俱及日常生活用品是康熙朝製作的。北京故宮博物院珍藏有「大清康熙年製」戛金彩漆龍紋盤（圖三）、「大清康熙年製」戛金雲龍紋几，有方形（圖四）、雙圓形、梅花形、海棠形



figs. 1, 2 & 3 Collection of the Palace Museum, Beijing
圖一、二及三 北京故宮博物院藏品

and dragon motifs of various forms, including square (fig. 4), conjoined circular, prunus and begonia (fig. 5). While these stands are similarly decorated, their sizes and forms vary considerably, possibly in relation to where they were placed and for what purpose they were used. Nevertheless, it is clear that they served as important furniture and display objects in the palaces during the Kangxi reign.

The current incense stand is notably larger than all known Kangxi-marked *qiangjin* and *caiqi* stands with dragon and cloud motifs from the Qing Court Collection. Such large size might have to do with the palace or temple hall in where it was originally placed. It is said that this incense stand was acquired in the 1920s in Beijing, reputedly from the Tanzhe Temple. It was later exhibited at the Royal Ontario Museum, Canada, and was sold at Sotheby's New York on 22 March 2011.

Tanzhe Temple is located in the Mentougou district in west of Beijing. It was first erected in A.D. 307 during the Western Jin dynasty, and was bestowed the name Xiuyun Temple by the Kangxi Emperor. However, it was commonly known as Tanzhe Temple for the pond (*tan*) and berry trees (*zhe*) in the temple's surroundings. The Kangxi Emperor had paid visit to Tanzhe Temple twice, the first time in the 25th year of his reign (1686), during which he bestowed numerous gifts such as sutras, aloeswood, soapstone Guanyin and *luohan* figures, and even personally inscribed on the plaque above the temple. Since then, Tanzhe Temple had become an important

(圖五)。雖都裝飾雲龍紋，但在造型和尺寸上皆有變化，很可能是與當時的使用空間及使用場合有關，這些漆器傢俱是康熙朝皇宮中非常重要的陳設器。

文中開頭介紹的無款戩金彩漆雲龍紋圓几，尺寸上都比清宮舊藏的康熙款戩金彩漆雲龍紋几高。傢俱的高矮一定與當時宮殿或廟宇的大小有關。據記載，這件無款圓几的流傳經過是這樣的，第一個買家 1920 年代在北京買下，據說是從北京潭柘寺流出。之後曾在加拿大西安大略博物館展出過。2011 年 3 月 22 日紐約蘇富比拍賣。1985 年瑞士出版的《Chinesisches Cloisonne》中恰巧有一張潭柘寺大雄寶殿的老照片，從圖片上看應該就是這件戩金彩漆圓几。

潭柘寺，位於北京西部門頭溝區東南部的潭柘山麓，距市中心 30 餘公里。始建於西晉永嘉元年（307），寺院初名「嘉福寺」，清代康熙皇帝賜名為「岫雲寺」，但因寺後有龍潭，山上有柘樹，故民間一直稱為「潭柘寺」。它距今已有 1700 餘年的歷史，素有「先有潭柘寺，後有北京城」的民諺。清康熙二十五年（1686），康熙皇帝降旨，命阜成門內廣濟寺的住持僧，著名的律宗大師，與自己相交多年的震寰和尚為潭柘寺的欽命住持。當年秋天，康熙皇帝駕臨潭柘寺進香禮佛，並且留住了數日，賞賜給潭柘寺御書金剛經十卷、藥師經十卷、沉香山一座、壽山石觀音一尊、壽山石羅漢十八尊⁶。康熙三十六年（1697），康熙皇帝二遊潭柘寺，親賜寺名為「敕建岫雲禪寺」，並親筆題寫了寺額，從此潭柘寺成為北京地區最大的一座皇家寺院。

清雍正年間，一向深居簡出的雍正皇帝也專程到潭柘寺進香禮佛。

乾隆九年（1744），乾隆皇帝第一次遊潭柘寺，「賜供銀二百兩、匾額九、楹聯二、詩二、章幅子一軸、瑤瑯五供一堂」。⁷

從潭柘寺老照片看，圓几上陳設著瑤瑯五供。遍查其他檔案資料都沒有找到與瑤瑯五供相關的文字。只在《造辦處各作成做活計清檔》中找到乾隆賞賜潭柘寺匾聯的記錄。「乾隆九年二月初九日，首領夏安交御筆白絹對一副，御筆黃絹對一副，御筆善獅子吼黃絹匾文一張，御筆福海珠輪匾文一張，御筆寂照真如匾文一張，御筆蓮界慈航匾文一張，御筆圓靈宗鏡匾文一張，御筆心空彼我匾文一張，御筆性因淨果匾文一張，御筆黃絹對一副，御筆瀟碧延清匾文一張，御筆猗盱清境匾文一張，御筆具大願力匾文一張，御筆黃絹挑山一張，御筆粉紅絹對一副。傳旨將白絹對著做銅字黑漆抱月對一副，福海珠輪匾、寂照真如匾、蓮界慈



figs. 4 & 5 Collection of the Palace Museum, Beijing
圖四及五 北京故宮博物院藏品

Imperial Buddhist site in Beijing. The Yongzheng and Qianlong emperors also followed the footsteps of Kangxi and paid frequent visits to Tanzhe Temple. It is recorded that the Qianlong Emperor visited the temple for the first time in the ninth year of his reign (1744), and offered a number of gifts including silver taels, plaques, calligraphy and a five-piece enamel garniture set. The Emperor also composed a poem in the same year to commemorate his first visit to the temple, entitled 'First Visit to Tanzhe Yunxiu Temple on the First Day of Second Month', as recorded in *juan 20* of *Yuzhishi chujì* (Collection of Imperial Poems by Emperor Gaozong).

So when was the current incense stand made? One possibility is Qianlong ninth year, together with the enamel garniture set gifted by the Emperor to the temple. However, if we examine the stand in person, one will notice the dragon motif is very similar to dragons depicted on Kangxi-period works, especially the rendition of the eyes, mouth, body and claws. On the other hand, the cloud scroll motifs on the stand are stylistically closer to clouds seen on Yongzheng textiles and lacquers, and differ from the *nuyi*-shaped cloud motifs more commonly seen on Kangxi art. Hence stylistically one can date this piece to the Kangxi to Yongzheng period. Taking palace records into account, we can deduce that the piece was probably made between 1686, when the Kangxi Emperor first visited Tanzhe Temple, and 1743, when the Qianlong Emperor gifted the temple with an enamel garniture set.

航匾、圓靈宗鏡匾，此匾四面各做銅字九龍邊。心空彼我匾，猗汗清境匾，此匾二面俱做一塊玉畫夔龍邊，木字匾二面。其性因淨果匾著做一塊玉畫花紋邊木字匾一面。瀟碧延清匾著做畫邊木字匾一面。其黃絹對著做黑漆金字抱月對一副。善獅子吼匾具大願力匾，做錦邊壁子匾二面，其挑山並黃絹對、粉紅對俱做錦邊壁子掛屏掛對，各隨倒環托掛釘挺勾欽此。於本月二十一日七品首領薩木哈將畫得綠漆地青字彩漆邊心空彼我匾樣一件，黑漆地金字彩漆邊性因淨性因淨果匾樣一件，瀟碧延清匾樣一件，黑漆地金字彩漆夔龍邊猗汗清境匾樣一件，持進交太監胡世傑呈覽，奉旨照樣准做欽此。於八月二十日栢唐阿盛德將做得錦邊壁子匾一面，黑漆抱月對二副安掛訖。於八月二十日栢唐阿強勇將做得銅字九龍匾，四面錦邊壁子匾一面，錦邊壁子對二副，掛屏一件持赴岫雲寺安掛訖。於九月二十三日栢唐阿薩其庫將做得木字匾四面赴岫雲寺安掛訖。」⁸

無獨有偶，在浩如煙海的乾隆御製詩中，記錄有乾隆皇帝於乾隆九年第一次遊歷潭柘寺的詩文《二月朔日初遊潭柘岫雲寺作》⁹。

由此說明乾隆皇帝於乾隆九年，不僅命令造辦處為潭柘寺製作各種匾聯，還興奮的賦詩一首。遺憾的是，造辦處檔案中沒有製作琺瑯五供的記載。

那麼陳設在潭柘寺的餞金彩漆圓几又是什麼時候製作的呢？根據已經查閱到的材料分析有二種可能，其一，乾隆九年乾隆皇帝賞賜潭柘寺琺瑯五供時連同五個几一起賞賜。其二，餞金彩漆几已在潭柘寺，乾隆僅僅賞賜了琺瑯五供。這僅僅是分析，還有待更準確的資料出現。那麼，我們從「几」本身出發，也能斷定它大致的製作時間。「几」的龍紋形象與標準的康熙朝龍紋非常接近，特別是頭部的眼睛、嘴部的輪廓以及龍的軀體、爪的刻畫，而雲紋與雍正朝絲織品與漆器上的雲紋近似，不是典型的康熙朝的朵雲紋，而是行雲流水般的流雲紋。所以從「几」本身的裝飾紋樣，大致可以將其斷定為康熙到雍正年間的傢俱。再從各種文獻記載綜合判斷，餞金彩漆雲龍紋几可以初步界定為康熙二十五年（1686）到乾隆九年（1743）之間的作品。

1. 陳晶：《記江蘇武進新出土的南宋珍貴漆器》，《文物》1979年3期。
2. 陳忠等：《江陰夏港宋墓清理簡報》，《無錫文博》1992年第3期。
3. 山東省博物館：《發掘明朱檀墓紀實》，《文物》1972年第5期。
4. 王世襄：《髹飾錄解說》，文物出版社，1983年版，頁95。
5. 王世襄：《髹飾錄解說》，文物出版社，1983年版，頁148。
6. 張雲濤著：《潭柘寺碑記》，中國文史出版社，2001年1月北京，頁64。
7. 同6。
8. 《清宮內務府造辦處檔案總匯》，2015年人民出版社，12冊，頁439。
9. 《清》高宗撰《御製詩初集卷二十》。



top view 几面

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

2922

AN EXTREMELY RARE AND LARGE IMPERIAL POLYCHROME *TIANQI* AND *QIANGJIN* 'DRAGON' LACQUER INCENSE STAND

KANGXI-YONGZHENG PERIOD (1662-1735)

The top is finely incised, highlighted in shades of red, orange, green, blue, black with outlines etched in gilt against a yellow ground, depicting a sinuous five-clawed dragon weaving around a *shou* roundel amid *nyyi* clouds and enclosed within continuous *wan* pattern on the side. The stand is supported on a constricted waist decorated with cartouches of *wan* and key-fret pattern, bats and floral scrolls atop lotus petals, all resting on a bombé apron continuing onto five *nyyi*-shaped cabriole legs terminating in upswept feet raised on a removable waisted pedestal base. 40 ½ in. (103 cm.) overall height

HK\$4,800,000-5,500,000

US\$620,000-700,000

PROVENANCE

Tanzhe Temple, Beijing (by repute)

The collection of Jorg Trübner (d. 1929) by descent to Henry Trübner (1920-1999), curator of Royal Ontario Museum, early 1960s to 1969

Property of a private West Coast collector

Sold at Sotheby's New York, 28th-29th September 1989, lot 399

Sold at Sotheby's New York, 23rd March 2011, lot 659

EXHIBITED

On loan to the Royal Ontario Museum, Toronto, Canada (1959-1982)

LITERATURE

Helmut Brinker and Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, p. 53, fig. 29

清康熙/雍正 御製填彩漆戩金捧壽龍紋香几

几面圓形，高束腰，壺門式彭牙，三彎腿鍍如意雲頭，落在須彌式几座上。通體髹赭色漆，填紅、綠、藍、黑等色彩漆花紋並戩金細劃紋理。几面正中雕五爪龍環團壽字，四周祥雲圍繞，側面圍以萬字紋，束腰飾雲蝠紋及萬字紋，下圈蓮瓣紋。彭牙至三彎腿刻雙龍捧壽紋，襯以雲紋。底座雕相同紋飾，足部與內部髹黑漆。

來源

北京潭柘寺（傳）

Jorg Trübner珍藏，後傳予Henry Trübner（1920-1999），其曾於1960年代至1969年間擔任皇家安大略博物館之策展人美國西岸私人珍藏

紐約蘇富比，1989年9月28-29日，拍品398號

紐約蘇富比，2011年3月23日，拍品660號

展覽

借展於多倫多皇家安大略博物館

著錄

Helmut Brinker and Albert Lutz，《Chinese Cloisonné: The Pierre Uldry Collection》，紐約，1989年，頁53，圖29







THE PROPERTY OF A GENTLEMAN

2923

A RARE AUBERGINE-GROUND AND YELLOW-ENAMELLED 'DRAGON' BOWL

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The bowl is finely potted with deep rounded sides rising from a tall straight foot to a straight rim. The exterior is incised and enamelled with two scaly five-clawed yellow dragons in pursuit of a flaming pearl on aubergine ground. The interior is simply ornamented with a double ring in the centre. A keyfret band is inscribed on the foot. 6 in. (15.1 cm.) diam., Japanese wood box

HK\$ 1,200,000-2,000,000 US\$ 160,000-260,000

EXHIBITED

Tokyo National Museum, *Chinese Arts of the Ming and Ch'ing Periods*, Tokyo, 14 September-13 October 1963

LITERATURE

Tokyo National Museum, *Chinese Arts of the Ming and Ch'ing Periods*, Tokyo, 1963, pl. 367 (fig. 1)

Compare the current bowl to a nearly identical example in the collection of the British Museum, which is illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pp. 330-1, pl. 11:143. Another example is held in the C.P. Lin collection, illustrated in *Ming and Qing Chinese Arts*, Hong Kong, 2014, p. 207, pl. 107.

明萬曆 茄皮紫地黃彩暗花雲龍紋盃 雙圈六字楷書款

展覽

東京國立博物館，《中國明清美術展》，東京，1963年9月14日-10月13日

著錄

東京國立博物館，《中國明清美術展目錄》，東京，1963年，圖版367號（圖一）



fig. 1 *Chinese Arts of the Ming and Ch'ing Periods*, Tokyo, 1963 (cover, and pl. 367).

© Tokyo National Museum

圖一 《中國明清美術展目錄》，東京，1963（封面，及圖版 367）

© 東京國立博物館





ANOTHER PROPERTY

2924

A PAIR OF CORAL-RED GROUND GILT-
DECORATED CIRCULAR BOXES AND COVERS

QIANLONG FOUR-CHARACTER SEAL MARKS IN GILT WITHIN
SQUARES AND OF THE PERIOD (1736-1795)

Each domed cover is decorated in gilt with a central florette head surrounded by leafy lotus scroll, the box is decorated with same design on the exterior, and the interior is enamelled turquoise.

Each 4 1/8 in. (10.5 cm.) diam.

(2)

HK\$ 1,500,000-2,600,000

US\$ 200,000-330,000

PROVENANCE

Sold at Christie's New York, 24 April 1987, lot 67

The combination of coral-red and gilt decoration is more commonly seen on porcelains from the Jiaqing and Daoguang period, Qianlong examples are very rare. Compare to a coral-enamelled chrysanthemum-shaped dish inscribed with an Imperial poem, bearing a very similar gilt four-character Qianlong mark, sold at Christie's Hong Kong, 28 October 2002, lot 604. Compare also to a coral-ground gilt-decorated double-gourd vessel, dating to the Qianlong period, sold at Christie's New York, 26 March 2003, lot 271.

For a Jiaqing box and cover with similar decoration from the Palace Museum Collection, see *Miscellaneous Enamelled Porcelains and Tricoloured Porcelains*, The Complete Collection of Treasures of the Palace Museum, Shanghai, 2009, no. 171.

清乾隆 珊瑚紅地金彩折枝蓮紋圓蓋盒一對
描金方框四字篆書款

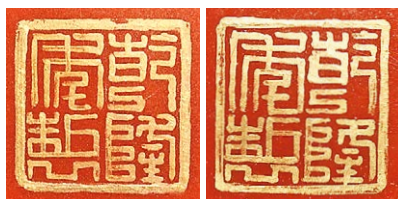
來源

紐約佳士得，1987年4月24日，拍品67號

弧頂蓋，圓型盒，外紅地描金勾折枝蓮紋，內施松石綠釉，圈足，底金彩方框篆書「乾隆年製」款。

珊瑚紅搭配金彩紋飾較多見於嘉慶道光時期，乾隆例子非常稀少。可參考一件乾隆珊瑚紅釉描金御題詩菊瓣盤，底部書與本拍品非常相似的四字描金篆書款。亦可參考一件珊瑚紅地金彩葫蘆器，定年乾隆，2003年3月26日於紐約佳士得拍賣，拍品271號。

北京故宮博物院藏一件與本拍品紋飾相似之嘉慶款蓋盒，載於《故宮博物院藏文物珍品大系-雜釉彩、素三彩》，上海，2009年，編號171。





THE PROPERTY OF A HONG KONG COLLECTOR

2925

AN EXTREMELY RARE TURQUOISE-GROUND
ROUGE-ENAMELLED 'DRAGON' TRIPOD
CENSER

QIANLONG SIX-CHARACTER SEAL MARK IN ROUGE ENAMEL IN A
LINE AND OF THE PERIOD (1736-1795)

The censer's bulbous sides are finely decorated in bright rouge enamel against a turquoise ground with a five-clawed dragon leaping amidst clouds. The handles are decorated with further clouds, as are the three cabriole legs and the recessed neck. The rims are with keyfret bands, reserving a six-character reign mark in a line on the centre of the mouth. The interior is covered in turquoise enamel.

9 ½ in. (24.2 cm.) high

HK\$2,800,000-3,800,000

US\$360,000-490,000

PROVENANCE

Edward T. Chow Collection, sold at Sotheby's London, 16
December 1980, lot 582

This censer appears to be unique as no other censer of this shape and decorative scheme has been recorded. A related Qianlong mark-and-period *hu*-form vase with dragon-form handles decorated in rouge enamel on turquoise ground in National Museum of China, Beijing, is illustrated in *Studies of the Collections of the National Museum of China*, Shanghai, 2007, pl. 107, p. 163 (fig. 1). A similar censer decorated in rouge enamels with a pair of five-clawed dragons chasing 'flaming pearls' but on a white ground, is illustrated in *The Tsui Museum of Art, Chinese Ceramics: Qing Dynasty*, vol. 4, Hong Kong, 1995, pl. 177. A second censer of this approximate size and date but decorated with the Eight Buddhist Treasures in *famille rose* on a white ground, is included in National Palace Museum, Taipei, *Special Exhibition of Incense Burners and Perfumers throughout the Dynasties*, Taipei, 1994, no. 120.

清乾隆 松石綠地胭脂紅彩雲龍紋雙耳鼎式爐
胭脂紅彩六字篆書橫款

來源

仇焱之珍藏，倫敦蘇富比，1980年12月16日，拍品582號

此類器型的雙耳鼎式爐原為五供中的其中一供。五供由雙瓶、雙燭台及一爐構成一套。而胭脂紅彩實於清代自西洋傳入中國的低溫彩釉，別名「薔薇紅」、「胭脂水」等。其特點為以金為著色劑，金的多寡以及不同燒製溫度會使色調出現偏粉、偏紅或偏紫的不同效果。早期康熙年間因造價昂貴而受限制，後至雍、乾時期才廣為應用。北京國家博物館亦藏有一件清乾隆松石綠地胭脂紅彩雲龍紋螭耳扁瓶，出版於《中國國家博物館館藏文物研究叢書—瓷器卷（清代）》，上海，2007年，頁163，圖版編號107。徐氏藝術館亦藏有一件白地胭脂彩的雙龍戲珠鼎式爐，刊於《陶瓷·清代》，第四冊，香港，1995年，圖版編號177。另可比較台北故宮博物院所藏一件八寶紋白地粉彩鼎式爐，載於《故宮歷代香具圖錄》，台北，1994年，圖版120號。



fig. 1 Collection of the National Museum of China
圖一 中國國家博物館藏品





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

2926

A VERY RARE AND EXCEPTIONAL IMPERIAL
CLOISSONNE ENAMEL ZUN-FORM VASE
XUANDE PERIOD (1426-1435)

The vase is elegantly cast with a drum-shaped mid-section between a trumpet neck and spreading foot, the three sections further divided into four facets by gilt vertical flanges. Each facet of the mid-section is decorated with a scrolling lotus bloom, and that of the foot with a peony blossom. The flared neck is decorated with upright plantain leaves enclosing scrolling floral motifs. The interior of the mouth is brilliantly enamelled with a broad peony scroll encircling a band of gilt plantain leaves. The base is fitted with a later gilt-bronze plaque incised with an apocryphal four-character Jingtai mark within a double square.

7 ¼ in. (18.3 cm.) high

HK\$4,000,000-6,000,000

US\$520,000-770,000

PROVENANCE

A French private collection

Sold at Sotheby's Paris, 14 June 2007, lot 58

明宣德 御製掐絲琺瑯纏枝花卉紋出戟尊

造型仿古銅器尊，喇叭口，扁圓腹，高圈足外撇，全器置三層三組花卉紋出戟。通體藍琺瑯釉為地，頸部以金屬絲勾立葉紋一周，內飾各式花卉紋包括蓮花、牡丹、山茶及桃花。腹壁飾纏枝蓮紋一圈，足牆飾纏枝牡丹紋一周。口沿內繪纏枝花卉紋，下承鑲金蕉葉紋一周。底部嵌後配鑲金底板，正中陰刻雙方框雙鉤「景泰年製」楷書款。

來源

法國私人珍藏

巴黎蘇富比，2007年6月14日，拍品58號





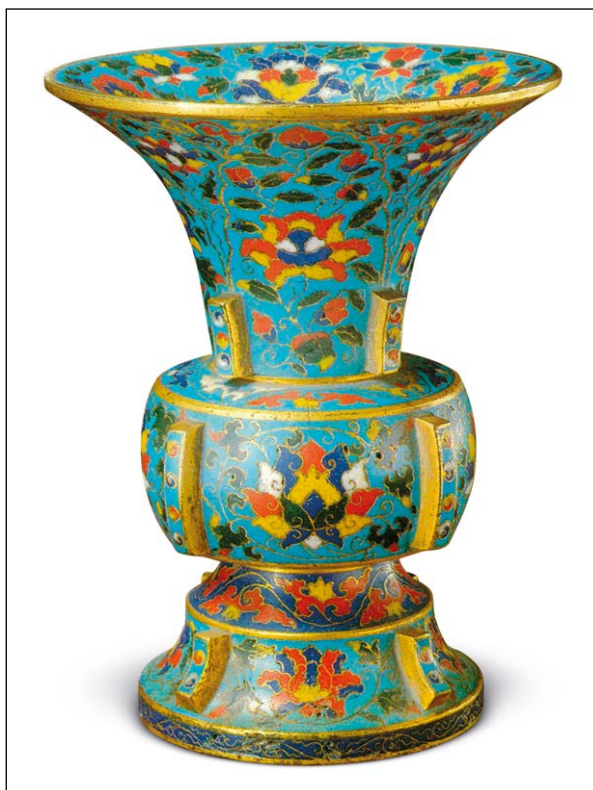


fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

2926 Continued

Cloisonné enamel vases from the Xuande period are extremely rare. Only very few related pieces are known to date. The first is of almost identical height and design, except the flanges are decorated in *cloisonné* enamel, in the Palace Museum Collection, illustrated in *Zhongguo meishu quanji*, vol. 10, Beijing, 1987, no. 299 (fig. 1). The base of the Palace Museum piece, which is dated to the Xuande period, is incised with a double *vajra* and a later-added six-character Jingtai mark. The publication attributes the piece to the Ming imperial workshop *yuyongjian*.

Another strongly constructed 15th century beaker vase with serrated flanges and a more stylised lotus design unusually executed with double-line stems, is illustrated by H. Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, p. 56, fig. 18, formerly part of the author's collection; and another, of slender proportions, but in the same decorative style as the present lot, is illustrated in H. Brinker and A. Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, Zurich, 1989, p. 92, pl. 25.

Compare also to an example with almost identical design, but the base incised with a double *vajra*, sold at Christie's New York, 2 December 1989, lot 58; and another at Christie's London, 11 May 2010, lot 119.

The scrolling floral design is a decorative motif often found on *cloisonné* enamel wares of the Ming dynasty. The decorative scheme on this present vase is particularly rich with four different types of flowers in striking colour combinations. This is further echoed by the gilt petal-shaped panels enclosing the floral sprigs around the exterior of the trumpet-shaped neck.

此器造型端莊，釉色純正飽滿，發色鮮豔燦麗，具宣德時代特色。宣德掐絲琺瑯器多以纏枝蓮紋為主體裝飾，此尊在此之上再加以牡丹、山茶及桃花為點綴，令整體紋飾更豐富活潑，甚為稀有。

北京故宮博物院藏一件紋飾、造型、尺寸非常相似的例子，惟出戟飾以掐絲琺瑯，同樣定年宣德，底部刻十字金剛杵並後刻景泰偽款，見1987年北京出版《中國美術全集》，第10冊，圖版299號（圖一）。上述出版認為該器為御用監製造。另有一件相似例，出戟為牙狀，載於H. Garner著，1962年倫敦出版《Chinese and Japanese Cloisonné Enamels》，圖版18號；另一件為Pierre Uldry珍藏，著錄於1989年蘇黎世出版《Chinese Cloisonné: The Pierre Uldry Collection》，圖版25號。

另可比較一件非常相似例子，底部陰刻十字金剛杵，1989年12月2日於紐約佳士得拍賣，拍品58號；另一件2010年5月11日於倫敦佳士得拍賣，拍品119號。

PROPERTY FROM AN IMPORTANT ASIAN FAMILY COLLECTION

2927

AN IMPERIAL *CLOISONNE* ENAMEL TRIPOD
CENSER AND COVER

QIANLONG PERIOD (1736-1795)

The censer is modelled with a globular body flanked by two upright strap-handles decorated with prunus and rests on three slightly cabriole feet. The body is finely decorated with gilt wires forming *cloisons* infilled with vibrant enamels depicting confronting *kui*-dragons amongst lotus scrolls, all below the rim decorated with a *shou* character flanked by two *kui* dragons. The cover is decorated with a gilt bronze openwork bats and clouds band, below a stepped *cloisonné* enamel bands of *nuyi*-heads and lotus, all surmounted by an openwork gilt-metal knob finial decorated with lotus scrolls.
19 $\frac{3}{4}$ in. (50 cm.) high

HK\$3,500,000-4,500,000

US\$450,000-580,000

PROVENANCE

Alfred Morrison (1821-1897) and thence by descent to Lord Margadale of Islay, at Fonthill House, Tilsbury, Wiltshire (Fonthill Heirlooms)

Sold at Christie's London, The Morrison Collection of Chinese Porcelain and Enamels, 18 October 1971, lot 110

Sold at Christie's Hong Kong, 1 December 2010, lot 3032

清乾隆 御製掐絲琺瑯夔龍壽字紋朝冠耳三足蓋爐

來源

英國富豪阿爾弗雷特·莫里森 (Alfred Morrison) 放山居舊藏 (Fonthill Heirlooms)，後由 Lord Margadale of Islay 繼承倫敦佳士得，1971年10月18日，莫里森藏中國瓷器及琺瑯器專拍拍賣，拍品110號
香港佳士得，2010年12月1日，拍品3032號



2927 Continued

Censers of this type might have been used for ritual purposes in the Qing court and would have normally been one of the five pieces of an altar set, which also includes two candlesticks and two flower vases. The Qianlong Emperor was a devotee of Tibetan Buddhism and had commissioned the construction of numerous Buddhist temples and shrines in Beijing and in other areas, each requiring an extensive array of ritual objects like the current censer. Furthermore, *cloisonné* enamel censers were used for display in the Qing court. The *Qianqing gong*, Hall of Heavenly Purity, for example, has a set of *cloisonné* enamel censers decorated with lotus blooms displayed in front of the Emperor's throne. A small tripod censer also with upright handles and domed cover but with legs in the form of elephants is on display in a *duobaoge* (multi-treasure cabinet) in the *Shufang zhai*, the Hall of Fragrance, see *The Forbidden City: Collection of Photographs by Hu Chui*, Beijing, 1998, pls. 32 and 63 respectively.

The current censer is very similar in design and form to a number of pieces from the Qing Court Collection, however this particular piece is unusual as it has a dragon decoration rather than the more commonly seen scrolling lotus design. See for example censers decorated with lotus scrolls, including: a censer of smaller size, lion masks, and a Qianlong mark but without a lid in the Palace Museum Collection, Beijing, illustrated by P. Berger, *China: The Three Emperors 1662-1795*, London, 2006, p. 139, no. 44; another similar piece also in the Palace Museum Collection, Beijing, illustrated in *Metal-bodied Enamel Ware, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2002, p. 144, no. 138; and a censer illustrated in Sir H. Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1970, p. 92, no. 90.

Comparable pieces at auction include: one of archaistic design and a Qianlong mark was sold at Christie's New York, 26 March 2010, lot 1183; a piece also decorated with *shou* characters sold at Christie's Hong Kong, 31 May 2010, lot 1969; also a piece decorated with the Eight Trigrams and a Qianlong mark sold at Sotheby's London, 8 November 2006, lot 106.

爐盤口，直頸，鼓圓腹，三足。通體藍瑛瑯釉為地，腹部飾「壽」字及雙向夔龍。肩置朝冠耳。爐蓋鏤雕鎏金雲蝠紋，纏枝蓮紋兩周，蓋鈕鏤雕鎏金纏枝蓮紋。

清宮舊藏不少近似的三足爐，作為佛壇供器，或皇帝寶座前陳設。本爐主體飾夔龍紋，比較少見。同型的大多飾纏枝蓮紋，參考一件較小的乾隆款纏枝蓮紋例，該爐無蓋，見 2006 年倫敦出版 P. Berger 著《China: The Three Emperors 1662-1795》，頁 139，圖 44；另一乾隆款例，為五供之一，見 2002 年香港出版故宮博物院藏文物珍品全集《金屬胎瑯瑯器》，圖版 138 號；以及 1970 年倫敦出版 Sir H. Garner 著《Chinese and Japanese Cloisonné Enamels》，頁 92，圖 90 一例。

清宮漱芳齋多寶格中亦陳列一袖珍例，見 1998 年北京出版《故宮：胡錘攝影作品集》，圖版 63 號。



VARIOUS PROPERTIES

2928

A CLOISONNE ENAMEL TRIPOD CENSER

KANGXI PERIOD (1662-1722)

The censer is of compressed body raised on three short legs, flanked by a pair of curved, upright handles at the neck. The exterior is decorated with *taotie* masks alternating with *ruyi*-heads below a round of applied gilt-metal bosses.

8 ½ in. (21.6 cm.) wide across

HK\$ 500,000-800,000

US\$65,000-100,000

清康熙 掐絲琺瑯饕餮紋三足爐



2929

A SMALL CLOISSONNE ENAMEL VASE

QIANLONG INCISED SIX-CHARACTER MARK ABOVE AN INVENTORY MARK *SHI* AND OF THE PERIOD (1736-1795)

The bottle vase is decorated with stylised lotus scrolls against a turquoise ground on the lower body below a daisy scroll to the stepped shoulder. The neck is decorated with two registers of further flower scrolls between a *nuyi*-head band and a stiff leaf band at the rim. The base is incised with the reign mark and an additional character *shi*.

4 ½ in. (11.5 cm.) high, box

HK\$100,000-150,000

US\$13,000-19,000

清乾隆 掐絲琺瑯蓮紋小瓶 《大清乾隆年製》、
《食》刻款



2929 (mark)



2929



2930

2930

AN IMPERIAL CLOISSONNE ENAMEL CIRCULAR TRIPOD CENSER

QIANLONG INCISED SIX-CHARACTER MARK ABOVE AN INVENTORY MARK *MING* AND OF THE PERIOD (1736-1795)

The circular body is divided into two bands with blooming lotus sprays. The base is incised with the reign mark above a single character, *ming*.

4 ¼ in. (10.8 cm.) wide across, box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Sold at Christie's Hong Kong, 26 November 2014, lot 2916

清乾隆 御製掐絲琺瑯纏枝蓮紋三足香爐
《大清乾隆年製》、《鳴》刻款

來源

香港佳士得，2014年11月26日，
拍品2916號



2930 (mark)

PROPERTY FROM A EUROPEAN COLLECTION

2931

AN IMPERIAL RUBY-RED GLASS GLOBULAR
WATER POT

QIANLONG WHEEL-CUT FOUR-CHARACTER MARK WITHIN A
DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

The slightly compressed globular body rises from a flat circular
foot to an incurved mouth. The translucent material is of an ruby
red colour.

2 ¾ in. (7 cm.) wide, metal spoon

HK\$300,000-500,000

US\$39,000-64,000

LITERATURE

Franz Art, *Chinese Art from the Hedda and Lutz Franz Collection-
Glass*, vol. 2, Hong Kong, 2011, pp. 168, pl. no. 1309

The present water pot of ruby red tone was a colour first
introduced to the Chinese artisans by Killian Stumpf when he
set up the Imperial glassworks in 1696. It became a favourite
colour at Court throughout the eighteenth century.

清乾隆 寶石紅玻璃水丞 雙方框四字楷書刻款

著錄

Franz Art, 《Chinese Art from the Hedda and Lutz Franz
Collection-Glass》, 第二冊, 香港, 2011年, 頁168, 編號
1309

是件紅料水盂蘊含被鎔化的金色微粒, 這種玻璃配方是由 Killian
Stumpf 於 1696 年引入中國, 不僅在十八世紀成為清廷喜用的顏
色, 乾隆年間更被視為宮中秘方, 直到其被允用在民製料器當
中。此瓶瓶身略扁, 造型素雅, 為雍正以後宮中造辦處標準且
罕見之玻璃器型。



PROPERTY FROM A EUROPEAN COLLECTION

2932

A RARE IMPERIAL AMBER-COLOUR GLASS BOTTLE VASE
QIANLONG WHEEL-CUT FOUR-CHARACTER
MARK WITHIN A DOUBLE SQUARE AND OF THE
PERIOD (1736-1795)

The vase is constructed with the body sitting on a countersunk base, flaring to a broad shoulder below a long, cylindrical neck. The metal is of a rich, deep caramel colour reminiscent of amber. 9 in. (22.8 cm.) high, box

HK\$240,000-320,000

US\$31,000-41,000

LITERATURE

Franz Art, *Chinese Art from the Hedda and Lutz Franz Collection-Glass*, vol. 2, Hong Kong, 2011, pp.45, pl. 1101

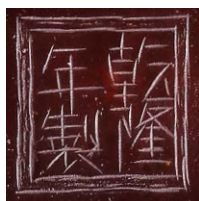
The present vase belongs to a group of glass wares made to imitate other types of material, such as jades and other hardstones which was a trend favoured by the Qianlong Emperor. This vase was made to elegantly and naturalistically replicate the colour and appearance of amber. Comparable Qianlong examples include an opaque orange vase imitating realgar, illustrated by H. Moss, *Arts from the Scholar's Studio*, The Oriental Ceramic Society of Hong Kong and University of Hong Kong, 1986, p. 127, no. 94.

清乾隆 琥珀色長頸玻璃瓶
雙方框四字楷書款

著錄

Franz Art, 《Chinese Art from the Hedda and Lutz Franz Collection-Glass》, 第二冊, 香港, 2011年, 頁45, 編號1101

清代部份玻璃料器的製作動機, 原以仿乾隆鍾愛之玉器或其它材料所造之宮廷用器為主。是件拍品即隸屬這類宮廷料器, 其料胎主要仿血珀之暗紅。一件類似造型的乾隆橘黃料瓶可見於香港東方陶瓷協會出版, Hugh Moss 主編的《Arts from the Scholar's Studio》, 1986年, 頁127, 圖版94。



PROPERTY FROM A EUROPEAN COLLECTION

2933

AN IMPERIAL YELLOW GLASS TRIPOD CENSER
QIANLONG WHEEL-CUT FOUR-CHARACTER MARK WITHIN A
DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

The slightly compressed bulbous body is raised on three truncated conical supports, with a pair of loop handles rising from the flared flat rim. The opaque glass is of a rich yellow tone.
3 ¾ in. (9.5 cm.) across handles

HK\$600,000-800,000

US\$77,000-100,000

LITERATURE

Franz Art, *Chinese Art from the Hedda and Lutz Franz Collection-Glass*, vol. 2, Hong Kong, 2011, pp.45, pl. 1101

Yellow glass vessels are very rare due to their strict restriction for imperial usage. A comparable example similar to the present tripod censer, also bearing a Qianlong mark in double squares, in the Andrew K.F. Lee Collection, is illustrated in *Elegance and Radiance, The Art Museum*, The Chinese University of Hong Kong, 2000, no. 54.

Two glass garniture sets, each including a Qianlong-marked tripod censer of similar size but of opaque blue and pink colours, from the Beijing Palace Museum, are illustrated in *Luster of Autumn Water. Glass of the Qing Imperial Workshop*, Beijing, 2005, pls. 117 and 118. Compare also to two opaque turquoise glass tripod censers, one formerly in the Shorenstein Collection and sold at Christie's Hong Kong, 1 December 2010, lot 2919; the other sold at Christie's Hong Kong, 29 May 2013, lot 2310.

清乾隆 御製黃玻璃三足爐 雙方框四字楷書刻款

著錄

Franz Art, 《Chinese Art from the Hedda and Lutz Franz Collection—Glass》, 第二冊, 香港, 2011年, 頁45, 編號1101

基於清代宮廷對器物顏色有嚴格規定, 黃料器之數量可謂極為罕貴。比較一件同樣具乾隆雙方框底款的相似件, 其收錄於香港中文大學文物館, 《虹影瑤輝: 李景勳藏清代玻璃》, 香港, 2000年, 圖版54號。

北京故宮博物院亦藏有兩套爐瓶盒三式料器, 當中囊括尺寸相若的藍料與粉紅料三足爐, 刊於《光凝秋水—清宮造辦處玻璃器》, 北京, 2005年, 圖版117和118號。另外還可比較兩件松綠料乳足爐, 其中一件曾為舒思深伉儷珍藏, 分別見於香港佳士得2010年12月1日拍品2919號及2013年5月29日拍品2310號。





2934

AN IMPORTANT AND VERY RARE BEIJING
GLASS VASE

QING DYNASTY, EARLY 18TH CENTURY

The vase is elegantly formed with high shoulders that tapers to a sunken base. The translucent glass is decorated with opaque white splashes, below an overlay of blue swirls on the upper neck and encircling the everted mouth rim.

10 in. (25 cm.) high, box

HK\$350,000-550,000

US\$45,000-71,000

The glass workshop of the Imperial Household Department was first established in 1696 during the reign of the Kangxi Emperor, and supervised by the German Jesuit missionary Kilian Stumpf (1655-1720). Lacking experienced local artisans at the inception of the glass workshop, European artisans were recruited to assist Stumpf, who also trained Chinese craftsmen, as reflected in his letter to the French Jesuit headquarters in 1704, cited by Peter Lam in 'Three Studies on the Glasshouse of the Qing Imperial Household Department'. Utilising his technical expertise and extensive glassmaking knowledge, Stumpf later introduced the workshop to advanced glass formulas and forged a new practice of glass production by adopting new techniques. After Stumpf, two European glass specialists, Gabriel-Leonard de Broussard (1703-1758) and Pierre d'Incarville (1706-1757) joined the workshop in 1740, under whose supervision the making of imperial glass reached its peak until 1758 when the Jesuit management faded out.

With the introduction of new techniques in glass making, a much wider variety of colours and shapes in glassworks emerged during the early eighteenth century. Yet the present vase appears to be unique for Chinese glassware as it features blue lines trailing around the neck in threaded relief technique, which finds its roots in western practice, therefore possibly attributing the piece to Imperial glassworks. Although relatable pieces of this type can be found, the threaded design is usually worked into the clear glass ground rather than in relief.

A comparable example with opaque white striations swirling across the body, dated to the Qianlong period, is in the Beijing Palace Museum, illustrated in *Luster of Autumn Water: Glass of Qing Imperial Workshop*, Beijing, 2005, no. 111 (fig. 1). Another related example in the form of a flower vase with a multi-coloured stand, shows a relief threaded mouth rim in red glass, also illustrated *ibid.* no. 50 (fig. 2). The splashing technique seen on the present vase is more common as it appears regularly on snuff bottles, although it can also be found on a red and white speckled bowl, illustrated *ibid.* no. 154, where the speckles are also worked into the clear glass ground.

清十八世紀初 透明攪色玻璃瓶

來源

水松石山房珍藏

清宮內府養心殿造辦處玻璃廠成立於康熙三十五年，並由德國耶穌會傳教士紀利安神父（Kilian Stumpf, 1655-1720）監督。玻璃廠成立初期，由於當地缺乏經驗豐富的工匠，一批掌握燒造玻璃技藝的西方傳教士遠渡重洋來協助紀利安，並培訓中國工匠，此發展也記錄於1704年他寫給法國耶穌會總部的信中。在紀利安的帶領下，玻璃製作工藝發展極大，研發諸多新技術，生產新玻璃器。繼紀利安後，另外兩位歐洲玻璃專家紀文（Gabriel-Leonard de Broussard, 1703-1758）和湯執中（Pierre d'Incarville, 1706-1757）於1740年接管玻璃廠，在他們的帶領下，造辦處玻璃製作達到頂峰，直到1758年耶穌會才於管理層逐漸消失。

隨著玻璃製造新技術的開發，十八世紀早期玻璃製品出現了更多顏色與器型。此玻璃瓶獨特之處為其頸部藍色螺紋浮雕裝飾，這種技術源於西方，因而此作品應為宮內玻璃廠製品。雖其有相似例，但螺紋設計通常用於透明玻璃地而非浮雕裝飾。一件器身有涅白旋紋之乾隆相似例現藏北京故宮博物院，載於《光凝秋水：清宮造辦處玻璃器》，北京，2005年，編號111（圖一）。另有一件具多色底座之瓶，並在口沿有紅色玻璃浮雕螺紋，同上，編號50（圖二）。此瓶之灑料技術常見於鼻煙壺及紅白斑紋盃，見同上，編號154，此例之斑紋亦施於透明地。



figs. 1 & 2 Collection of the Palace Museum, Beijing
圖一及圖二 北京故宮博物院藏品







THE PROPERTY OF A GENTLEMAN

2935

A VERY RARE PAIR OF SMALL *FAMILLE ROSE*
'PEACH' DISHES

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE
WITHIN DOUBLE SQUARES AND OF THE PERIOD (1723-1735)

Each dish is thinly potted with low rounded sides rising from a shallow foot ring to a flaring rim with a gently rounded edge, finely enamelled in shades of pink, green, brown, yellow, white, black and iron-red, the exterior is decorated with three peaches on flowering branches besides two bats, the design continuing over the rim to the interior with a further five peaches and three bats. 5 ¼ in. (13.4 cm.) diam., box (2)

HK\$28,000,000-35,000,000 US\$3,600,000-4,500,000

PROVENANCE

The Barbara Hutton Collection

Sold at Sotheby's London, 6 July 1971, lot 249

Sold at Sotheby's Hong Kong, 29 November 1978, lot 315

The T.Y. Chao Collection

T.Y. Chao Private and Family Trust Collections of Important Chinese Ceramics and Jade Carvings, Part II, sold at Sotheby's Hong Kong, 19 May 1987, lot 312

Sold at Christie's Hong Kong, 31 May 2010, lot 1880

清雍正 粉彩過枝福壽雙全小盤一對 雙方框六字楷書款

盤敞口，弧壁，圈足。盤心繪一株蒼茂的桃樹沿盤壁蜿蜒伸展至外壁，枝上有盛開的桃花和花蕾，八顆嫣紅的桃實，五顆在盤內，三顆在盤外，渾然連成一體。五只蝙蝠翩然飛舞於樹旁。底足雙方框中書青花「大清雍正年製」楷書款。

來源

Barbara Hutton 珍藏

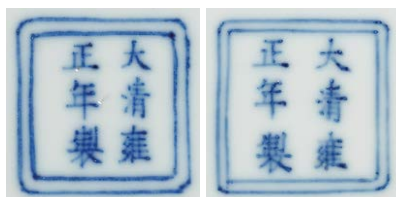
倫敦蘇富比，1971年7月6日，拍品249號

香港蘇富比，1978年11月29日，拍品315號

趙從衍珍藏

《趙從衍基金專場拍賣- 二》，香港蘇富比，1987年5月19日，拍品312號

香港佳士得，2010年5月31日，拍品1880號





2935 Continued

The present pair of dishes belongs to a group from the Yongzheng period that is similarly decorated with a total of eight peaches growing from flowering branches and accompanied by five bats, forming the auspicious *wufu*. Some of these dishes bear the six-character reign mark in a double-square as in the case of the present examples, or on others the marks appear within a double-circle.

Peach dishes appear in four differing sizes, the present dishes are the smallest in the group (13.4 cm. diam.) and these are the only examples with this measurement. The next size is the slightly larger (15.8 cm. diam.) example from the Tianminlou Foundation, illustrated in *Chinese Porcelain, The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, vols. 1 and 2, no. 104; and this dish is also unique in its size. The third size measures approximately 20 cm. in diameter and examples of these include: the dish in the Nanjing Museum, illustrated by P. Lam, in *Qing Imperial Porcelain*, Chinese University of Hong Kong, 1995, no. 62 (21 cm. diam.); a dish in the British Museum collection, illustrated in *The World's Great Collections, Oriental Ceramics*, vol. 5, Kodansha series, 1981, no. 226 (20.6 cm. diam.); and from the John M. Crawford, Au Bak Ling and Robert Chang collections, sold at Christie's Hong Kong, 27 October 2003, lot 665 (20.9 cm. diam.). For examples of the largest dishes in the group, see *Far Eastern Ceramics in the Victoria and Albert Museum*, Kodansha series, 1980, col. pl. 63 (50.5 cm. diam.); in the Beijing Palace Museum, illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, the Complete Collection of Treasures of the Palace Museum, Commercial Press, 1999, p. 66, no. 56; and in the Percival David Foundation, illustrated by R.E. Scott, *For the Imperial Court*, 1998, p. 124, no. 48 (50.7 cm. diam.). The reign marks of the larger dishes are written within a double-circle.

It is characteristic of Yongzheng porcelains with decoration of fruiting and flowering branches that the painter starts the design at the exterior foot of the dish and then continues it over the rim and into the interior. This device is known in Chinese as *guozhijhua*, and on dishes with this peach and bat motif, the exterior and interior decoration must be 'read' together in order to gain the complete significance of the design. Decoration of this type provides a design challenge in order to obtain a harmoniously balanced result. The current dishes are particularly successful in this regard. The decorator has made full use of the contrast between the white body and the vibrant enamels. The tip of the pink blossomed branch arches gracefully towards the bats on the interior, while on the exterior the pink blossomed and white blossomed branches encircle the vessel and lead the eye to the bats. There is also great subtlety in the use of the white blossoms on the interior and in the tonal differences between the two branches.

It is believed by many scholars that this particular design was applied to vessels made for the celebration of imperial birthdays. The composition of eight peaches and five bats is very auspicious. The eight peaches symbolise extended long life through their association with Shoulao, the Star God of Longevity, and also through their association with the peaches of longevity grown in the orchard of the Queen Mother of the West. The five red bats provide rebuses both for good fortune and for the Five Blessings of longevity, health, love of virtue, and a peaceful death. One of the names for this decorative scheme is *guoqiangzhi* which suggests the sound of *changzhi*, long peace under good government, which would provide a compliment to the emperor and a wish for his reign to be a long one.

此對盤形體嬌小，造型端莊秀雅。此器運用過枝花的手法在白地上從器外壁起畫，經過口沿，延續到器內壁，繪八桃、五蝠，取「洪福齊天」、「福壽雙全」之意。此畫法興起於雍正時期，一直影響至道光。粉彩始創於康熙，到了雍正朝，無論在造型、施釉和彩繪方面，都得到了空前的發展，此器正是其中一例。雍正時期一般繪八桃，乾隆時多繪九桃，故有「雍八乾九」之說。

雍正時期粉彩繪八桃、五蝠的瓷盤以尺寸來看可歸為四類，本對小盤口徑只有13.4公分，為同類中最小的一種，是目前傳世品的孤品。比此器稍大的有15.8公分，為天民樓所藏，著錄在1987年出版《天民樓藏瓷·I及II》，圖版104，目前傳世品也沒有相同的例子。下一個尺寸約20公分，為南京博物院所藏，著錄在1995南京博物院和香港大學文物館聯合出版《清瓷萃珍·清代康雍乾官窯瓷器》，圖版62；下一個尺寸約20.9公分，為大英博物館所藏，著錄在1981年東京講談社國際株式會社出版《The World's Great Collections · Oriental Ceramics》，第2冊，圖版226；另一件分別為John M. Crawford，區百齡和張宗憲所藏，口徑20.9公分，2003年10月27日於香港佳士得拍賣，拍品665號。最大的例子，一件口徑50.5公分，為英國維多利亞阿伯特博物館所藏，著錄在1980年東京講談社國際株式會社出版《Far Eastern Ceramics in the Victoria and Albert Museum》，圖版63；一件口徑50.6公分，為北京故宮博物院所藏，著錄在1999年商務印書館出版，故宮博物院藏文物珍品全集《琺瑯彩·粉彩》，頁66，圖版56；另一件藏英國倫敦大衛德基金會，口徑50.7公分，著錄在1998年出版，蘇玫瑰主編《For the Imperial Court》，頁124，圖版48。大盤多為雙圈雙行六字楷書款。



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

2936

A RARE LIME-GROUND *FAMILLE ROSE* AND
IRON-RED 'IMPERIAL POEM' TEAPOT AND
COVER

JIAQING SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE
PERIOD (1796-1820)

The teapot is delicately decorated in iron red with a bracket-lobed medallion enclosing the same Imperial poem on each side, the poem followed by a Jiaqing *dingsi* cyclical date, corresponding to 1797, the characters *yuzhi* 'Imperially Made', and two seals *Jia* and *Qing*. The medallions are reserved on a lime-green ground decorated with floral scrolls, between rows of *nuyi*-heads and petal lappets. The mouth and foot are enamelled with rouge florettes separated by blue scrolls. The cover is similarly decorated with lotus blooms on a lime ground, surmounted by a bud finial decorated in iron red and gilt. The interiors and base are enamelled turquoise.

8 $\frac{3}{4}$ in. (21.2 cm.) high, box

HK\$5,000,000-7,000,000

US\$650,000-900,000

PROVENANCE

Sold at Christie's Paris, 14 June 2006, lot 374

清嘉慶 綠地粉彩礬紅御題詩茶壺 礬紅六字篆書款

來源

巴黎佳士得，2006年6月14日，拍品374號





貢澆詩必月團
佳茗頭網
竹爐添活火石
銚沸驚湍魚蟹
眼徐颺旗槍影
細攢一甌清興
足春盞避輕寒
嘉慶丁巳小春
御製



佳茗頭綱
貢澆詩必月團
竹壚添活火石
銚沸驚湍魚蟹
眼徐颺旗槍影
細攢一甌清興
足春盎避輕寒
嘉慶丁巳小春
月之中齋
御製



fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品



fig. 2 Collection of the National Palace Museum, Taipei
圖二 國立故宮博物院藏品

2936 Continued

The poem has been translated by S. W. Bushell in *Oriental Ceramic Art*, London 1981 (1986), p.239, as:

'Finest tribute tea of the first picking
And a bright full moon prompt a line of verse.
A lively fire glows in the bamboo stove,
The water is boiling in the stone griddle,
Small bubbles rise like ears of fish or crab.
Of rare Ch'i-ch'iang tea, rolled in tiny balls,
One cup is enough to lighten the heart,
And dissipate the early winter chill.'

The poem was composed by the Jiaqing Emperor in the second year of his reign (1797). It is recorded that in Jiaqing fifth year (1800), the Emperor decreed that newly made Imperial tea wares should no longer be decorated with Qianlong Imperial poems, but with his own poems instead (see *A Special Exhibition on Cultural Artifacts of the Qing Emperor Renzong*, Taipei, 2016, pl. III-37). Thus, it is very likely that the present teapot was made after Jiaqing fifth year, and embodies the Emperor's ambition to take the helm and lead his empire into a new era.

The Jiaqing Emperor was known to be a tea enthusiast, and this poem appears on a variety of tea wares made during his reign, such as a blue and white teapot of almost identical decoration in the National Palace Museum, Taipei, *ibid* (fig. 1); and a lime-ground *famille rose* quatrefoil tray from the Lizzadro Collection, sold at Christie's New York, 21 March 2013, lot 902.

Three similar lime-green-ground teapots inscribed with the same poem are known: one from the National Palace Museum, Taiwan, is illustrated by Liu Liang-yu, *A Survey of Chinese Ceramics*, vol. 5, Taipei, 1991, p. 216 (fig. 2); one sold at Christie's Hong Kong, 30 May 2006, lot 1465; and one sold at Sotheby's London, 6 December 1994, lot 212. Compare also a coral-ground teapot with the same poem, sold at Sotheby's London, 20 June 2001, lot 39.

壺及壺蓋均飾綠地粉彩花卉紋，壺兩面飾菱花式開光，內書紅彩嘉慶皇帝御題詩文：

佳茗頭綱貢，澆詩必月圓。竹甌添活火，石銚沸驚湍。魚蟹眼徐颺，旗槍影細攢。一甌清興足，春盎避輕寒。

嘉慶丁巳小春月之中澣御製

印：嘉、慶

御製詩出自《清仁宗御製詩初集》卷十五，題名〈烹茶〉，作於嘉慶二年十月（1797），亦即茶壺上所書之嘉慶丁巳年。據國立故宮博物院《清仁宗文物特展圖錄》記載，嘉慶五年（1800）曾有諭旨，要求嘉慶茶器不再飾乾隆御製詩，改飾嘉慶御製詩：

「俟將來朕有發交御製詩篇，再行書成造」（見《清仁宗文物特展圖錄》，台北，2016年，圖版III-37）。可見新皇帝對繼承大統、一展拳腳有著壯志鴻圖，而此抱負正反映在這書有嘉慶御題詩之茶壺，實是嘉慶帝得意之作。

嘉慶皇帝好茶，是以〈烹茶〉詩可見於各類宮廷御製茶器上，如國立故宮博物院藏一件飾有相同詩文的嘉慶青花茶壺，見同上（圖一）；及海棠式綠地粉彩鑲紅御題詩茶盤，其中一例為 Lizzadro 珍藏，2013年3月21日於紐約佳士得拍賣，拍品902號。

同類的綠地粉彩茶壺有三：一件藏國立故宮博物院，載於劉良佑著，《中國歷代陶瓷鑑賞：清官窯及民窯》，台北，1991年，頁216（圖二）；一件2006年5月30日於香港佳士得拍賣，拍品1465號；一件1994年12月6日於倫敦蘇富比拍賣，拍品39號。



another view 另一面

ANOTHER PROPERTY

2937

A WHITE JADE 'DRAGON AND *CHILONG*' DISC, *BI*
QING DYNASTY, 18TH CENTURY

The disc is carved with three sinuous *chilong* crouching on top and one clambering into the central hole. The sides are carved with two writhing dragons amidst cloud scrolls. The stone is pale greenish-white in tone with minor pale and russet inclusions.

6 1/8 in. (15.5 cm.) wide, box

HK\$800,000-1,200,000

US\$110,000-150,000

PROVENANCE

Sold at Christie's London, 7 November 2014, lot 626

清十八世紀 白玉蒼龍教子璧

來源

倫敦佳士得，2014年11月7日，拍品626號





detail
細部

THE PROPERTY OF A GENTLEMAN

2938

A WHITE JADE MARRIAGE BOWL
QIANLONG PERIOD (1736-1795)

The elegantly executed bowl is carved with rounded sides leading to an incurved rim and is supported on four low *ruyi*-head feet. The rim is flanked by a pair of loose-ring openwork handles carved as dragons with their wings outstretched decorated with archaic openwork design. Each head is carved with bulging eyes beneath pointed ears and a single horn, the jaws open to reveal a scrolling tongue. The lustrous stone is of a pale greenish-white tone highlighted with warm russet patches.
9 ½ in. (24 cm.) wide, box

HK\$2,600,000-3,500,000 US\$340,000-450,000

PROVENANCE

Sold at Sotheby's Hong Kong, 2 May 2005, lot 701
Sold at Sotheby's Hong Kong, 8 April 2011, lot 3224

Marriage bowls were often presented to couples as wedding gifts, symbolising the joyful union of husband and wife. The finely carved archaic winged dragons convey a sense of strength and power.

Compare to similar slightly larger white jade marriage bowls with winged dragon handles and *ruyi*-form feet, one sold at Christie's Hong Kong, 1 December 2009, 2010, another at Christies Hong Kong, 30 May 2012, lot 3959, and a further bowl carved to the interior with chrysanthemum sold at Christie's London, 10 November 2015, lot 88.

Refer also to a marriage bowl decorated to the exterior with lotus illustrated in Li Jiufang, *Zhongguo Yuqi Quanji: Qing*, vol. 6, Hebei, 1991, p. 215, pl. 314-315.

清乾隆 白玉雙龍活環耳洗

白玉有褐斑，雙龍活環耳，龍兩側有卷葉紋雙翼，下承四如意足。

來源

香港蘇富比，2005年5月2日，拍品701
香港蘇富比，2011年4月8日，拍品3224

參考三件例子，但尺寸較大，其一售於2009年12月1日香港佳士得拍賣，拍品2010號；另一售於2012年5月30日香港佳士得拍賣，拍品3959；以及一件售於2015年11月10日倫敦佳士得拍賣，拍品88號，此一例內部飾菊花紋。

另參考一例，外部飾蓮花紋，載於1991年河北出版的《中國玉器全集：清》，第六冊，河北，頁215，圖版314-315號。





detail
細部

THE PROPERTY OF A LADY

2939

A JADEITE 'CHILONG' LOTUS LEAF-FORM BRUSH WASHER

QING DYNASTY, 18TH CENTURY

The washer is carved in the form of a lotus leaf growing on gnarled stems which form the base, and carved around the sides in high relief with further leaves and *lingzhi*. A *chilong* is shown perched on the rim in pursuit of a flaming pearl.

5 $\frac{7}{8}$ in. (15 cm.) wide, stand

HK\$ 1,800,000-2,600,000

US\$240,000-330,000

A gemmological certificate from the Hong Kong Jade & Stone Laboratory Limited confirms the present lot is natural green jadeite.

清十八世紀 翠玉龍戲珠荷形洗

此器經香港玉石鑑定中心測試，證實為天然硬玉質翡翠。



VARIOUS PROPERTIES

2940

A FINE YELLOW JADE TWIN-HANDLED JAR

QING DYNASTY, 18TH CENTURY

Of elliptical shape, the vessel is well hollowed with a pair of small loop handles flanking the shoulders. The material is of a rich, deep yellow tone with concentrated areas of russet inclusions and veining.

4 ¾ in. (12 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

清十八世紀 黃玉雙繫橢圓形罐



2941

A SPINACH-GREEN JADE 'RUYI' WASHER
QING DYNASTY, 18TH CENTURY

The washer is carved in the form of a large *ruyi*, raised on its long and winding stems with further leaves and lotus pods forming the foot and base. The stone is of a rich, mottled spinach green tone with darker green flecks
7 ½ in. (19 cm.) wide, box

HK\$300,000-500,000

US\$39,000-64,000

清十八世紀 碧玉如意洗







~ 2942

A HUANGHUALI SIX-POSTER CANOPY BED,
JIAZICHUANG
EARLY QING DYNASTY

The rectangular bed frame is with a soft-mat seat set above a high waist and decorated with bamboo-form struts dividing scroll patterned panels. The curvilinear apron is carved in low relief with leafy scrolls, *lingzhi* fungus and *chi* dragons, supported on legs of square section with *nyu* carving at the shoulder and terminating on raised horse-shoe feet. The four corner posts and two front posts are joined with horizontal openwork panels of three sections forming a lattice-work gallery. The lower pierced with stylised dragons, the middle reticulated with compound *nyu* blooms and floral designs, and the upper carved with begonia roundels, all below a top rail and canopy reticulated with entwined *chi* dragons among scrolls.

93 $\frac{7}{8}$ in. (238.5 cm.) high, 89 in. (226 cm.) wide,
61 $\frac{3}{4}$ in. (155.4 cm.) deep

HK\$3,800,000-5,800,000

US\$490,000-740,000

Canopy beds have either six or four posts. It was common to use drapery to create a private world within a closed curtain, and examples can be seen in Ming and Qing woodblock prints. The openwork design of geometric motifs on the surrounding panels is similar to that of window panels, see the Ming-dynasty publication *Yuan Ye, The Garden Treatise*, by *Ji Cheng* dated to 1631. Such design can maximise the aesthetics while utilising only small sections of the expensive material *huanghuali*. The design of four *ruyi* scrolls forming an enclosed pattern is also found on a four-poster bed with circular entrance in the Palace Museum collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - 53 - Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, pp. 2-5, no. 1. Also see another six-poster *huanghuali* canopy bed, *ibid.*, pp. 6-9, no. 2, with design of *wan* emblems on the surrounding panels.

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清早期 黃花梨四合如意雲龍紋圍六柱架子床

架子床分六柱和四柱，於明清版畫上可見圍以簾幕。門圍子的幾何花樣與園林窗櫺的設計見共通點，可參考明代計成著《園冶》。門圍子上似花形的四朵如意雲紋，成四簇紋，又稱四合如意，吉祥和瑞，雅致美觀，同時亦巧妙運用昂貴材料黃花梨，匠心獨運，足見中國古典家具的巧思。

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~ 2943

A LARGE HUANGHUALI RECESSED-LEG TABLE,
PINGTOU'AN

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The single-panel top is set within the wide rectangular frame, above plain aprons and spandrels with beaded edge. The surface is supported on thick beaded rectangular legs bevelled on the outer side and joined by pairs of square-section stretchers.

31 ¾ in. (80.6 cm.) high, 95 ¼ in. (242 cm.) wide,
21 ¼ in. (54 cm.) deep

HK\$3,000,000-5,000,000

US\$390,000-640,000

PROVENANCE

A New York private collection, acquired circa 1990s
Nicholas Grindley, London, 2014

This table is a variant of the standard long recessed leg table that invariably is constructed using round-section legs, and most of the tables of this type with square-section legs and convex outer faces have cloud scroll rather than plain spandrels. For examples of these see one illustrated by Robert Jacobsen and Nicholas Grindley in *Classical Chinese Furniture in Minneapolis Institute of Arts*, Minneapolis, 1999, no. 41 and *Furniture of the Ming and Qing Dynasties*, vol.1, The Complete Collection of Treasures of the Palace Museum, Shanghai, 2002, no. 109. Tables of this length, 242 cm, usually have a more elaborate design with everted ends to the top and inset legs with carved aprons, and carved panels between the legs, such as the example in the Metropolitan Museum of Art (accession no. 1996.339) or the example in the Minneapolis Institute of Arts, *op cit*, no. 42.

A similar *pingtou'an* of simple design but with round-section legs and a single *tieli* panel is in the Palace Museum, Beijing, illustrated in *The Palace Museum Collection: A Treasury of Ming & Qing Dynasty Palace Furniture*, vol. 1, Beijing, 2007, fig. 286. It was originally placed in the Shoukang Palace, a residence for Empress Dowagers or Consort Dowagers during the Qing dynasty.

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明末/清初 黃花梨獨板平頭案

來源

紐約私人珍藏，於1990年代前後購入
Nicholas Grindley，倫敦，2014年

平頭案設計簡潔，線條素雅大方，完全展示黃花梨木材獨特紋理。如此長度之黃花梨平頭案，多見有雕刻的牙板或安翹頭等較繁瑣的設計。美國大都會博物館（館藏號1996.339）及明尼阿波利斯藝術中心各藏一例大尺寸但裝飾豐富的黃花梨案。如此大尺寸之案，需用上黃花梨的大材，價格不菲，昂貴難得，通常置於主廳堂。參考《故宮博物院藏：明清宮廷家具大觀（上）》，北京，2007年，圖286，一張置於北京故宮博物院壽康宮的鐵梨木圓腿平頭案。

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~ 2944

A RARE HUANGHUALI SQUARE-CORNER
TAPERED CABINET, FANGJIAOGUI
QING DYNASTY 17TH-18TH CENTURY

The cabinet is of rectangular form and has rectangular single panel doors fitted with removable center stile. The wood-hinged doors with rectangular metal lockplates open to reveal the shelved interior with two drawers and a storage space. The narrow sides feature single panels with attractive grain. The legs are of rectangular section and are joined by plain aprons and spandrels at the bottom. The richly-figured *huanghuali* wood is of golden-amber tone.

72 $\frac{3}{8}$ in. (184 cm.) high, 41 $\frac{1}{8}$ in. (104.5 cm.) wide,
20 $\frac{5}{8}$ in. (52.5 cm.) deep

HK\$ 1,600,000-2,000,000 US\$ 210,000-260,000

Tapered cabinets can be divided into two types, according to visual designs. Those made of circular members are called *yuanjiaogui*, and those of square members are called *fangjiaogui*. Examples of *yuanjiaogui* are more commonly seen, as described by Wang Shixiang and Curtis Everts in *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago, 1995, p. 130. The form of the current cabinet is of the relatively rare variety in the classification, because wood-hinged doors with protruding top and bottom frame is a construction typically found on *yuanjiaogui* rather than *fangjiaogui*, in which most of the case doors are hinged by metal plates.

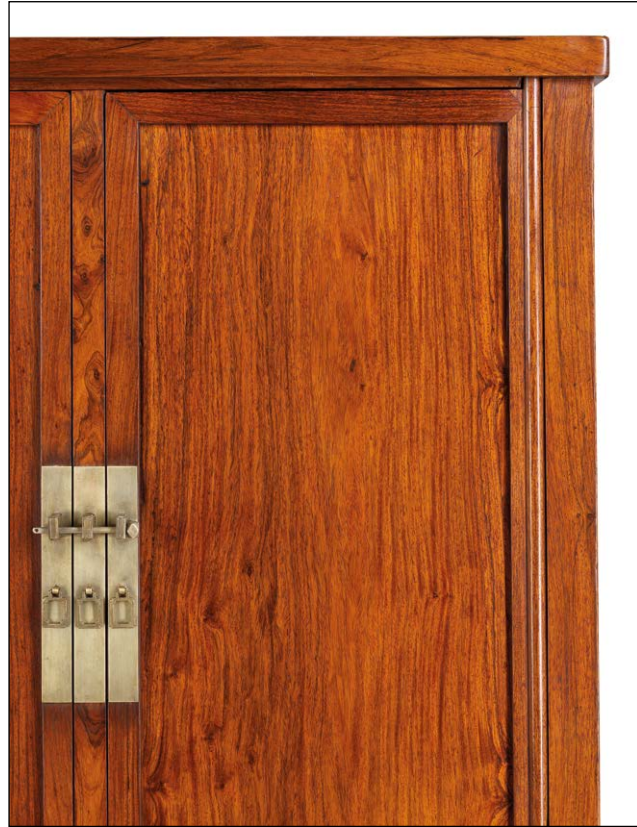
For a similar but smaller example, see Wang Shixiang, *Connoisseurship of Chinese Furniture*, vol. II, Hong Kong, 1990, no. D30. See a related *huanghuali* square-corner cabinet of similar size, dated 17th-18th century, also with wood-hinged doors, sold at Christie's New York, 22-23 March 2012, lot 1726; and another very similar cabinet sold at Christie's New York, 21 March 2013, lot 930.

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清十七/十八世紀 黃花梨方角木軸門櫃

按照王世襄與柯惕思合著的《中國古典家具博物館藏珍》，芝加哥，1995年，頁130，中國古典家具中儲物的櫃子以外形區分成兩種：以方材製，稱之方角櫃；以圓材製，稱之圓角櫃，而前者存世例又比後者少。其中方角櫃的制式多見四面平式，櫃門常見以銅合頁開啓。如本拍品以圓角櫃常見的木軸門方式構築，門框上下外突，王世襄稱之為特別例，見其著作《明式家具研究》，香港，1990年，圖板D30。有兩相似例售於紐約佳士得，2012年3月22-23日，拍品1726號及2013年3月21日 拍品930號。

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detail
細部





2945

A VERY RARE BLUE, AMBER, AND GREEN-
GLAZED MONEY CHEST

TANG DYNASTY (609-970)

The box is made in imitation of a metal or wood prototype. The rectangular box raised on four blue-glazed corner supports attached with cream-glazed florette-shaped simulating metal studs. The blue-glazed sides rise to a curved upper edge and the *sancai*-glazed top incised with a triangular diaper pattern. The vertical sides are decorated with lion mask appliques, the top also with a small 'hinged' cover.

5 3/8 in. high x 6 3/4 wide x 4 3/4 in. deep (13.7 x 16.7 x 12 cm.),
Japanese wood box

HK\$450,000-650,000

US\$58,000-83,000

PROVENANCE

A Japanese private collection, acquired in Tokyo, 29 November 1989

Compare with closely related examples in varying colour combinations which have been published, including one with a nearly identical upper surface in the Henan Museum, which was unearthed from the Jinjiagou site in Luoyang in 1930, see *Three-color Ware of the Tang Dynasty, The Henan Province Discoveries*, Osaka, 2004, p. 91, no. 64 and also in *Five Thousand Years of Chinese Art Series: Tang Three-colored Pottery, Part I*, Taipei, 1984, p. 119, no. 117, along with a further example *ibid.*, p. 118, no. 116.

Compare also another blue and amber glazed example with the addition of florettes appliques to the front sold at Christie's New York, 21 September 2000, lot 267 (**fig. 1**).

唐 三彩錢櫃

來源

日本私人珍藏，於1989年11月29日購於東京

相似三彩錢櫃可參考一件於1930年在洛陽金家溝出土、河南博物館館藏之例，載於《唐三彩展：洛陽の夢》展覽圖錄，大阪，2004年，頁91，編號64；同件例也刊載於《中華五千年文物集刊- 唐三彩(上)》，台北，1984年，頁119，編號117。另參考一件三彩錢櫃，同上，頁118，編號16。紐約佳士得於2000年9月21日拍賣亦曾售出一件三彩錢櫃，拍品267號（圖一）。



fig. 1 Sold at Christie's New York, 21 September 2000, lot 267
圖一 紐約佳士得，2000年9月21日，拍品267號



2946

A RARE CIZHOU PAINTED TIGER-FORM PILLOW
JIN DYNASTY (1115-1234)

The kidney-form pillow is modelled as a recumbent tiger with an alert expression on its face, its head lowered and resting on the front paws. Its hind legs are tucked under it with its tail resting along the side of its body. The tiger's body is freely painted with dark brown details on a light coffee brown and cream ground. The upper panel is decorated with two insects in flight before a single long-tailed bird perched on a finely marbled rocky promontory. 1 5/8 in. (38.5 cm.) wide, box

HK\$150,000-200,000

US\$20,000-26,000

The present lot belongs to a family of Cizhou pillows in the form of recumbent tigers, variously decorated with birds, flowers, and animals. Animal-form pillows were believed to promote the birth of sons and protect against evil, which is discussed by T. Mikami in *Chinese Ceramic Pillows from Yeung Wing Tak Collection*, The Museum of Oriental Ceramics, Osaka, 1984, p. 18.

Note the fine detail of the tiger's fur and unusual marbled decoration. Compare a smaller example (36 cm.) in the *Complete Treasures of the Palace Museum: Porcelain of the Song Dynasty (I)*, vol. 32, Hong Kong, 1996, p. 232, no. 209, and a slightly larger example (39.3 cm.) decorated with marbled rocks and birds held in the Chazen Museum of Art, University of Wisconsin-Madison, accession no. 2010.23 and exhibited and published in Kaikodo, "Honored Guests", *Kaikodo Journal XXVI*, New York, 18 March - 8 April 2010, pp. 120-121 and 196-197, fig. 54. The same article illustrates a further example unearthed in Zhangtai city, Shanxi, which is inscribed by the maker and dated to the 3rd year of Zhenyuan reign, corresponding to 1155.

A number of these pillows are held in distinguished private and museum collections, including one from the Avery Brundage collection, held in the Asian Art Museum in San Francisco, illustrated by M. Tregear, *Song Ceramics*, New York, 1982, p. 82, no. 79. Compare also those published in *Chinese Ceramic Pillows from Yeung Wing Tak Collection*, The Museum of Oriental Ceramics, Osaka, 1984, nos. 80-85.

金 磁州窯虎形枕

卧虎形，枕面以花鳥、瑞獸為紋飾。動物形枕有助於求子與避邪一說，此說法也紀錄於《楊永德收藏-中國陶枕》，大阪市立東洋陶磁美術館，1984年，頁18。

尤為注意此枕之虎毛細節與罕見之大理石飾紋，可比較一例，尺寸較小（36公分），載於《故宮博物館藏珍品全-兩宋瓷器（上）》第3冊，香港，1996年，頁232，編號209；另有一虎形枕，尺寸較大（39.3公分）且有相同紋飾，為威斯康辛大學麥迪遜分校Chazen藝術博物館館藏，編號2010.23，並於紐約懷古堂Honored Guests展覽中展出，紐約，2010年3月18日至4月8日，收錄於其展覽圖錄，Kaikodo Journal XXVI，頁120-121和頁196-197，編號54。同文也記載一山西張台村出土之例，其枕書「貞元三年」（1155）。

近似例見諸於全球公私珍藏，如Avery Brundage贈予舊金山亞洲藝術博物館一例，載於M. Tregear所著之《Song Ceramics》，紐約，1982年，頁82，編號79；及楊永德珍藏數例，見《楊永德收藏-中國陶枕》，大阪，1984年，編號80-85。



another view 另一面

2947

A LARGE CARVED DING 'DAYLILY' BOWL
NORTHERN SONG DYNASTY (960-1127)

The bowl is elegantly modelled with slightly curving sides and an everted rim. The interior is finely and freely carved with a stem of feathery curled leaves bearing large daylily spray which traverses the centre of the bowl, the walls are carved with further daylilies growing from scrolling feathery stems bearing a large broad leaf. The exterior is divided into six lobes by shallow vertical strokes. The bowl is covered all over except for the inner rim with an ivory glaze.

9 ⅞ in. (23.2 cm.), box

HK\$ 1,200,000-1,800,000 US\$ 160,000-240,000

The present lot is remarkable for the elegant and delicate execution of the flowers which decorate the interior, renders it a fine example of the talent of Ding craftsmen. This bowl shares an almost identical interior decoration with two larger bowls (30 cm. and 25.8 cm.) with the former decorated with further flowers to the exterior, sold at Christie's Hong Kong, 26 November 2014, lot 3220, and the latter with subtly lobed rim from the Le Cong Tang Collection sold at Sotheby's Hong Kong, 3 October 2017, lot 1. A line drawing of this design is found in Li Zhan, *Ding Yao Ceramics from the Beixuan Shuzhai collection*, Hong Kong, 2013, pp. 50-51, no. 19.

Compare a smaller bowl (13 cm. diam.) of similar form and also carved with a simpler floral design which traverses the interior from the Gordon collection sold at Christie's New York, 24 March 2011, lot 1122. A smaller foliate bowl also bearing this design from the collection of Francis Stewart Kershaw and on loan to the Fogg Art Museum, Cambridge, was exhibited by J.J. Lally & Co. in *Brush & Clay: Paintings by Robert Ferris. Chinese Ceramics of the Song Dynasty from the Artists' Collection*, New York, 1997, pp.84-85, no. 21.

北宋 定窯刻萱草花紋大盃

口沿覆燒，外口沿凸起，深腹，盃內刻萱草花紋圖案，圈足，通體施象牙白釉，劃花線條流暢。盃內所飾萱草紋，可參考一尺寸較大（直徑30公分）之相似例，售於香港佳士得2014年11月24日拍賣，拍品3220號。另見一葵口盃，樂從堂珍藏雅齋，香港蘇富比2017年10月3日拍賣，拍品1號。



base
底部



2948

A LARGE CARVED AND COMBED CIZHOU BOWL
NORTHERN SONG DYNASTY (960-1127)

The interior is symmetrically decorated with a carved leafy spray bearing two large peony blooms flanked by two triangular shaped leaves, all on a ground of short combed strokes. The bowl is covered to the interior and exterior with a thick ivory slip which stops on the exterior above the footrim to reveal the buff body. 10 $\frac{3}{8}$ in. (26.3 cm.) diam., Japanese wood box

HK\$150,000-300,000

US\$20,000-38,000

PROVENANCE

A Japanese private collection, acquired in the 1970s
Kitayama Fine Arts, Tokyo

北宋 磁州窯刻牡丹花紋盃

來源

日本私人珍藏，於1970年代入藏
北山美術店，東京

此拍品紋飾刻於白色化妝土上，然後施透明釉。這種裝飾工藝是用錐狀工具刻出紋樣細線，線紋所及之處露出灰色胎土，背景為平行細線組成的篋紋，飾紋對比鮮明。磁州刻花牡丹紋盃常繪一朵牡丹連葉，但此拍品盃內則飾雙牡丹。

可參考東京國立博物館收藏一單牡丹紋盃，見《世界陶磁全集-宋》，第12冊，東京，1977年，頁235，圖版99。



2949

A FINELY CARVED HENAN DENGFENG BOWL
NORTHERN SONG DYNASTY (960-1127)

The bowl is potted with flaring walls leading to a lipped everted rim, all standing on a high foot. The interior and exterior are covered with an ivory slip which has been crisply and freely carved through to depict a central flower head surrounded by two large flowers and leaf sprays.

8 ¼ in. (21 cm.) diam., box

HK\$200,000-300,000

US\$26,000-38,000

北宋 登封白沙窯刻花卉紋盤



base
底部





2950

2950

A CARVED QINGBAI 'BOYS'
BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is thinly potted and carved on the interior with two boys amidst leafy scrolls, covered inside and out with a translucent pale greenish-white glaze.

8 in. (20.5 cm) diam., box

HK\$120,000-180,000

US\$16,000-23,000

南宋 青白釉刻嬰戲紋盃



2951

2951

A CARVED QINGBAI 'BOYS'
BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is thinly potted and carved on the interior with two boys amidst leafy scrolls, covered inside and out with a translucent pale greenish-white glaze.

7 7/8 in. (19.9 cm.) diam., Japanese wood box

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Hirano Kotoken, Osaka, 1980s

A Japanese private collection, Niigata Prefecture

南宋 青白釉刻嬰戲紋盃

來源

平野古陶軒，大阪，1980年代入藏
日本新潟私人收藏

2952

A JIAN 'SILVER HARE'S FUR' TEA BOWL
SOUTHERN SONG DYNASTY (1127-1279)

The tea bowl is well potted with deep rounded sides rising from a short foot rim rising to a finger-grooved rim. It is covered with a thick black glaze finely streaked with iridescent 'silver hare's fur' markings with *kintsugi* gold repair, stopping irregularly above the foot exposing the dark brown body.

5 in. (12.7 cm.) diam., Japanese wood box

HK\$150,000-250,000

US\$20,000-32,000

Compare the current bowl to a slightly larger example with *kintsugi* repair in the collection of the Metropolitan Museum, New York (accession no. 25.60.32).

南宋 建窯銀兔毫盞

可比較美國大都會藝術博物館另一件同樣具金繼修補的建窯兔毫盞（館藏號碼：25.60.32）。



base
底部





fig. 1 The Museum of Oriental Ceramics, Osaka
圖一 © 大阪市立東洋陶磁美術館



fig. 2 Yangdetang Collection, sold at Christie's Hong Kong,
30 November 2016, lot 3133
圖二 養德堂珍藏，香港佳士得，2016年11月30日，拍品3133號

PROPERTY FROM THE YANGDETANG COLLECTION

2953

A VERY RARE LONGQUAN CELADON RUSSET-
SPLASHED VASE, YUHUCHUNPING
YUAN DYNASTY (1279-1368)

The vase is elegantly potted with a wide flaring mouth and covered in a thick greyish-celadon glaze decorated with scattered oxidised iron-brown splashes stopping above the unglazed foot.
9 7/8 in. (25 cm.) high, box

HK\$2,000,000-3,000,000 US\$260,000-380,000

There are four comparable vases of similar shape and decoration: the first, measuring 27.4 cm. high, is registered in Japan as National Treasure and now belongs to the Oriental Ceramics Museum, Osaka; (fig. 1) the second, in a Japanese private collection and registered as Important Cultural Property, is illustrated in Koyama Fujio, ed., *Sekai toji zenshu: China Sung and Liao Dynasties*, vol. 10, Tokyo, 1956, pls. 17 and 49; the third is in the Baur Collection, Geneva, measuring 28 cm. high, and illustrated by John Ayers, *Chinese Ceramics*, vol. 1, no. A104; and another in the Victoria and Albert Museum, London, illustrated by William Bowyer Honey, *The Ceramic Art of China and Other Countries of the Far East*, London, 1945, pl. 36. Compare also a pair of similar garlic-mouth bottle vases also from the Yangdetang Collection, sold at Christie's Hong Kong, 30 November 2016, lot 3133. (fig. 2)

元 龍泉窯青瓷褐斑點彩玉壺春瓶

來源

養德堂珍藏

此類具褐斑點彩的龍泉窯青瓷在日本被稱作「飛青瓷」，玉壺春瓶造型的類似件據知共有四件，包括一件定年元代，並藏於日本大阪市立東洋陶磁美術館的玉壺春瓶，此瓶更被登記為國寶（圖一）；另有一件藏於日本私人收藏，在日本則被視為重要文化財。此兩件龍泉窯褐斑點彩青瓷玉壺春瓶分別刊於《世界陶磁全集：宋遼篇》，第10冊，東京，1956年，圖版17及49號；而在瑞士日內瓦的鮑爾收藏中，亦有一件高28公分的類似件，並刊於John Ayers著的《Chinese Ceramics》，第1冊，A104號；最後一件相似例則是英國維多利亞和艾伯特博物館的館藏，其載於《The Ceramic Art of China and Other Countries of the Far East》，倫敦，1945年，圖版36號。另外還可參考香港佳士得2016年11月30日拍品3133號的一對養德堂珍藏的元代龍泉窯飛青瓷褐斑蒜頭瓶（圖二）。



VARIOUS PROPERTIES

2954

A RARE LONGQUAN CELADON MELON-FORM
JAR

YUAN-MING DYNASTY, 14TH-16TH CENTURY

The ovoid jar is raised on a low, straight foot and divided into six lobes, with two pairs of lugs attached on either side of the shoulders below a flared neck. It is covered overall with a celadon glaze of soft-olive green tone.

5 7/8 in. (15 cm.) high

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Hirano Kotoken, Osaka, acquired in the 1980s

A Japanese private collection, Niigata Prefecture

EXHIBITED

The Kuboso Memorial Museum of Arts, *Sensei Bansei to Ryusenyo no Seiji*, Izumi, 5 October to 24 November 1996

LITERATURE

The Kuboso Memorial Museum of Arts, *Sensei Bansei to Ryusenyo no Seiji*, Izumi, 1996, no. 110

元/明 龍泉窯青釉瓜棱罐

來源

平野古陶軒，大阪，於1980年代入藏
日本新潟私人收藏

展覽

和泉市久保惣記念美術館，《千声万声と龍泉窯の青磁》，
1996年10月5日至11月24日

著錄

和泉市久保惣記念美術館，《千声万声と龍泉窯の青磁》，
和泉市，1996年，編號110



2955

A CARVED LONGQUAN CELADON
'FLORAL' BOWL

YONGLE-XUANDE PERIOD (1403-1435)

The bowl has deep rounded sides carved on the exterior with composite floral scrolls, including lotus, pomegranate and peony blossoms, and the interior is carved with another floral scroll with the same flowers encircling a gardenia spray at the centre. The glaze is of a pale olive-green tone.

8 in. (20.3 cm.) diam.,

Japanese wood box

HK\$150,000-240,000

US\$20,000-31,000

PROVENANCE

Kawahara Family Collection,
inventory no. 85, a collection formed
in the 19th and early 20th century

The carved decoration on this bowl relates closely to the designs found on blue and white bowls that were produced at the same time during the early Ming period. There are numerous examples of Yongle and Xuande porcelain bowls with dense lotus scrolls or composite floral scrolls on the exterior and on the interior encircling a central floral medallion. One such example is the Yongle bowl illustrated by J. A. Pope, *Chinese Porcelain from the Ardebil Shrine*, Washington D.C., 1956, pl. 47.

Compare also to an early-Ming Longquan example with classic scrolls below the rim is in the collection of Seikadō Bunko Art Museum, Tokyo, illustrated in *Longquan Ware: Chinese Celadon Beloved of the Japanese*, Japan, 2012, p. 82, pl. 93.

明永樂/宣德
龍泉窯青釉刻花卉紋盃

來源

川原家所藏，編號85，入藏於十九至
二十世紀初

此盃刻紋與明初同期青花盃之紋飾極為相似。可參見一件相似紋飾之永樂青花盃，載於J.A.Pope著《Chinese Porcelain from the Ardebil Shrine》，華盛頓特區，1956年，圖版47號。

另比較東京靜嘉堂文庫美術館館藏一件明初龍泉窯盃，其口沿下飾卷草紋邊框，載於《日本人の愛した中国陶磁：龍泉窯青磁展》，日本，2012年，頁82，圖版93。



(two views 兩面)

THE PROPERTY OF A GENTLEMAN

2956

A RARE CARVED LONGQUAN CELADON BOWL,
LIANZI WAN

YONGLE-XUANDE PERIOD (1403-1435)

The deep bowl is carved to the interior with a central flower-head encircled by a chevron band, within interlinked foliate scrolls, all below a floral scroll at the rim; the exterior with a band of upright lotus petals and a row of bosses above the foot, below a keyfret band at the mouth, covered inside and out with a thick, rich glaze of sea-green tone.

6 $\frac{3}{4}$ in. (16.2 cm.) diam., box

HK\$2,000,000-3,000,000

US\$260,000-380,000

The current bowl is known as a *lianzi wan*, or lotus bowl, for its similarity in form to that of a lotus pod. The form originated in Imperial porcelains from the Yongle period, and retained its popularity in the reign of Xuande. However, it is more commonly seen on blue and white examples that were made at the Jingdezhen kilns, as demonstrated by a group of Xuande-marked blue and white *lianzi* bowls with similar decorations in the National Palace Museum, Taipei, published in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 360-377, nos. 157, 160 and 161. It is much rarer to find this form



and decoration on Longquan wares, and the parallel in design between the current Longquan bowl and Imperial porcelains made at Jingdezhen suggests that it was made for Imperial use at the Longquan kilns, using designs issued by the court.

Compare to two Longquan *lianzi wan* of identical form and design, one from the T.Y. Chao Collection, sold at Sotheby's Hong Kong, 19 May 1987, lot 216; the other from the Idemitsu Museum of Arts, Tokyo, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 480.

明永樂/宣德 龍泉窯青釉刻花卉紋蓮子盃

蓮子盃，因器型似蓮蓬而名，亦因盃心呈尖形而稱「雞心盃」，為明初永樂宣德官窯始創的新品種，但多見於景德鎮燒製的青花或單色釉器，龍泉窯例子卻所見不多，如國立故宮博物院收藏的數件帶宣德款青花蓮子盃，器型與紋飾都與本盃相若，著錄於1998年台北出版《明代宣德官窯菁華特展圖錄》，圖版157、160、161號。本盃無論紋飾或器型都能在景德鎮官窯器中找到對應物，可見皆源自同一圖樣，應是明初龍泉窯官用器，彌足珍貴。

可參考兩件器型與設計相若的龍泉蓮子盃，一件為趙從衍舊藏，1987年5月19日於香港蘇富比拍賣，拍品216號；另一件為出光美術館珍藏，著錄於1987年東京出版《出光美術館藏品圖錄—中國陶磁》，圖版480號。



(two views 兩面)

VARIOUS PROPERTIES

2957

A FINE PEACHBLOOM-GLAZED AMPHORA,
LIUYE ZUN

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF
THE PERIOD (1662-1722)

The elegant vase is covered in a glaze of varying pale plum and apple green tones ending in a neat line where the biscuit body is exposed above the countersunk foot.

6 ¼ in. (16 cm.) high, Japanese wood box

HK\$ 1,000,000-1,500,000

US\$ 130,000-190,000

PROVENANCE

An American private collection

The shape of this vase is sometimes described as *guanyin ping*, referring to the shape of the vase held by Guanyin in many depictions, and said to contain ambrosia or magic elixir. It is also known as *liuye zun*, 'willow-leaf vase', owing to its elegant form which resembles that of a willow leaf. It is one of the *Badama* or 'Eight Great Numbers', eight specific vessels covered in a peachbloom glaze intended for the writing tables of the court. For a rare glimpse of the *badama* pictured together, see the eight pieces from the Jingguantang Collection sold at Christie's Hong Kong, 3 November 1996, lot 557.

Similar Kangxi-era amphora are in major institutions worldwide including the Palace Museum, Beijing, published in *Kangxi Yongzheng Qianlong, Qing Porcelain from the Palace Museum Collection* Hong Kong, 1989, p. 139, pl. 122; the Shanghai Museum, illustrated in the *Zhongguo Meishu Quanji, Taoci*, vol. 3, 1988, pl. 163; The Metropolitan Museum of Art, illustrated amongst a group of wares in *Oriental Ceramics, The World's Great Collections*, 1982, vol. 11, col. 28; the National Palace Museum, Taipei exhibited in the *Special Exhibition of K'ang-Hsi, Yung-Cheng, Ch'ien-Lung Porcelain Ware from the National Palace Museum*, catalogue no. 8; and the Baur Collection, Geneva, published in J. Ayers, *The Baur Collection*, Geneva, 1972, vol. III, no. A303. See, also, the example sold at Christie's New York, 15 September 2016, lot 918, from the Metropolitan Museum of Art, and formerly in the Mary Stillman Harkness (1874-1952) Collection, and the vase also with mottled glaze sold at Christie's Hong Kong, 30 May 2005, lot 1233 and subsequently at Christie's Hong Kong, 31 May 2017, lot 3014.

清康熙 豇豆紅釉柳葉尊 六字楷書款

來源

美國私人珍藏

尊小口外撇，長頸，溜肩，肩下斂收，高圈足。通體施豇豆紅釉。足牆邊澀胎，足內施白釉，並書青花「大清康熙年製」楷書款。





2958

A PEACHBLOOM-GLAZED BRUSH WASHER,
TANGLUO XI

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF
THE PERIOD (1662-1722)

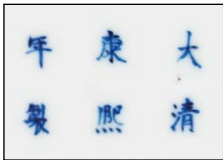
The compressed globular body is covered on the exterior with a soft rose coloured glaze with areas of greyish-green mottling. The interior and base are covered with a transparent glaze and the base is inscribed with the reign mark in underglaze blue.

4 7/8 in. (11.8 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000

This type of brush washer is described as being of *gong* shape, or *tangluo xi*, as it has a very compressed body. It belongs to a group of vessels referred to as the *Badama*, 'Eight Great Numbers'. This group was previously thought to comprise a total of eight differing shapes. John Ayers identified a possible ninth form of the *Badama* by pointing out the existence of two slightly different globular water pots. The first is termed as a *pingguo zun*, 'apple jar' modelled with a gently inward curving mouth rim; and the other with a raised, low, neck (similar to a stalk) that maybe referred to as a *Shiliuzun*, or 'pomegranate jar'. See, J. Ayers, 'The Peachbloom Wares of the Kangxi Period (1662-1722)', *Transactions of the Oriental Ceramic Society*, vol. 64, 1999-2000, p. 49.



清康熙 豇豆紅釉鐘鐃洗 六字楷書款

洗呈鐘鐃式，斂口，弧腹，圈足。外壁施豇豆紅釉。器內及足內白釉，底書青花「大清康熙年製」楷書款。

北京故宮博物院及倫敦大英博物館的大維德中國藝術基金會均藏同款洗。紐約大都會博物館藏整套豇豆紅釉「八大碼」，見1989年紐約出版S. Valenstein 著作《A Handbook of Chinese Ceramics》修訂版，頁237，圖版236號。「八大碼」近年據說不只八款器型，應包括石榴尊，見J. Ayers 著《The Peachbloom Wares of the Kangxi Period (1662-1722)》，載於《Transactions of the Oriental Ceramic Society》，第64冊，1999-2000年，頁49。



2959

A *CLAIR-DE-LUNE* GLAZED 'HUNDRED-RIB' JAR
KANGXI PERIOD (1662- 1722)

Sturdily potted with broad rounded shoulders beneath a lipped rim, the jar is moulded on the exterior with vertical narrow ribs, and covered overall with an even sky-blue glaze with the exception of the base.

11 $\frac{3}{8}$ in. (29.5 cm.) diam., Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

A Japanese private collection, acquired in the 1980s

Clair-de-lune-glazed wares were highly prized in the Qing dynasty and the colour was strictly reserved for imperial porcelain. It was first developed in the Xuande period, yet it did not gain prominence until the Kangxi period and mostly seen on scholar's objects. An almost identical *clair-de-lune* jar is in the Palace Museum collection, illustrated in *Gutaoci ziliao xuancui (Selected Information Regarding the Beijing Palace Museum Ceramics)*, vol. 2, Beijing, 2005, p. 127, no. 105. Another similar example is illustrated in *Studies of the Collections of the National Museum of China- Ceramics- Qing Dynasty*, Shanghai, 2007, p. 48, no. 30. Two similar examples sold at auction, one at Sotheby's Hong Kong, 4 June 1985, lot 29; another at Sotheby's Hong Kong, 5 April 2017, lot 1111.

清康熙 天藍釉百條缸

來源

日本私人珍藏, 於1980年代入藏

此缸縮頸矮直沿, 圓肩, 束腹下部至底, 外壁飾直柳條紋, 內外皆施天藍釉, 外底無釉。天藍釉色淡雅悅目, 似天青之藍, 故其名。始見宣德朝, 但至康熙朝才受到重視, 多用於文房用具, 器物種類多見於精巧小件。此缸形制較大, 造型典雅, 釉色素雅, 為康熙天藍釉大器之代表。

與此缸相比, 造型、裝飾、尺寸及釉色幾乎相同之一例藏於北京故宮博物院, 載於《故宮博物院藏古陶瓷資料選萃- 卷二》, 北京, 2005年, 頁127, 編號105。另一相似例為中國國家博物館館藏, 載於《中國國家博物館館藏文物研究叢書- 瓷器卷- 清代》, 上海, 2007年, 頁48, 編號30。私人收藏中, 有一例為胡惠春舊藏, 於1985年6月4日售於紐約蘇富比, 拍品29號; 另一例附紐約J. Lally & Co之來源, 售於香港蘇富比, 2017年4月5日, 拍品1111號。



THE PROPERTY OF A GENTLEMAN

2960

A GE-TYPE GLAZED VASE, FANGHU

YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

The vase is moulded with a scroll border at the mouth and two fixed-ring mask handles applied to the shoulder that flank the tall neck. The vase is covered overall with a greyish-celadon glaze suffused with black and golden crackles, with the exception of the foot rim applied with a dark brown wash.

14 $\frac{3}{4}$ in. (37.5 cm.) high, box

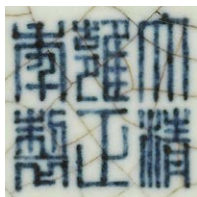
HK\$2,600,000-4,000,000

US\$340,000-510,000

The present vase is modelled after the prototype from the Qing-dynasty *Xiqing gujian* (Catalogue of the Xiqing Antiquities), vol. 20, "Han shou huan fanghu" (*fanghu* with monster-mask handles from Han dynasty). The mouth is more decorative than the Han-dynasty *fanghu*, which complements the elegance of the vessel's shape. This is a rare example of antiquarianism from the Yongzheng official kilns. Compare to other *ge*-type glazed vessels with similar form and design, see one from the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Monochrome Porcelain*, vol. 37, Hong Kong, 1999, p. 249, no. 227. Also compare to a Yongzheng *hu* vase with a pear-shaped body sold at Christie's Hong Kong, 30 May 2005, lot 1488.

清雍正 仿哥釉獸環方壺 六字篆書款

造型仿清宮《西清古鑒》卷二十所載「漢獸環方壺」等器而製，而口部較漢方壺加飾回紋，襯托器身更為素雅，為少見的雍正官窯仿古瓷器品種。造型端莊，通體施仿哥釉，大器小開片，金絲纖細，鐵線粗壯，金絲鐵線自然通暢。器底青花篆書「大清雍正年製」六字款。雍正時期另有仿哥釉器與此方壺取材類似，可參見北京故宮所藏之仿哥釉古銅紋方尊，載於《故宮博物院藏文物珍品全集-顏色釉》，第37冊，香港，1999年，頁249，編號227。另見一仿哥釉尊，其壺形制及紋飾同源於青銅壺，2005年5月30日在香港佳士得拍賣，拍品1488號。





THE PROPERTY OF A PRIVATE COLLECTOR

2961

A VERY RARE LARGE HEXAGONAL TEADUST-
GLAZED VASE

YONGZHENG INCISED FOUR-CHARACTER SEAL MARK AND OF THE
PERIOD (1723-1735)

The impressive elegant vase is sturdily potted with a broad shoulder and tapered body supporting a trumpet neck rising to a flared rim. The vase is covered overall in an unctuous softly lustrous glaze of olive-green tone imitating bronze which thins at the edges and rim. The broad ring foot is dressed in a brown wash. 26 in. (66 cm.) high

HK\$3,500,000-5,500,000

US\$450,000-700,000

PROVENANCE

Sold at Sotheby's New York, 19 September 2002, lot 143
The Songzhitang Collection

It is incredibly very rare to find vases of this form and glaze bearing a Yongzheng mark and no other vase appears to have been recorded. Teadust glazes originated in the black-glazed wares made in Tang-dynasty kilns, but it was not until the 18th century that this glaze was popular on imperial porcelain. The unique appearance of teadust glaze is due to the slight under-firing of an iron and magnesium-oxide suffused glaze, creating fine pyroxene crystals during cooling. These give the glaze the prized attractive greenish-brown microcrystalline appearance.

The Yongzheng Emperor seems to have admired the 'antique' quality that teadust glazes imparted to the porcelain on which they were used, and the darker hued glazes are considered among the finest, given their resemblance to prized ancient bronzes. These glazes are sometimes called *Changguan you*, 'Imperial Factory glazes', and they are mentioned in Tang Ying's famous *Taocheng jishi bei ji*, Commemorative Stele on Ceramic Production, of 1735.

His affinity for such pieces can be seen in examples with four-character Yongzheng marks, such as a fish-basket jar sold at Sotheby's Hong Kong, 8 April 2011, lot 3003, and an eel-skin glazed twin-handled vase sold at Sotheby's Hong Kong, 31 October 1995, lot 433.

With regards to form, compare the present vase with a large hexagonal Yongzheng-marked vase covered in a *ge*-type glaze from the Xulong Collection exhibited at the Zhejiang Museum and published in *A Collection of Porcelain*, Beijing, 2006, pp. 120-121. See also a blue and white vase also bearing a Yongzheng mark held in Musée Guimet, Paris, from the Grandidier Collection and illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 7, Tokyo, 1981, no. 164, no. G4127.



清雍正 廠官釉六方瓶 四字篆書刻款

來源

紐約蘇富比，2002年9月19日，拍品143號
松竹堂收藏

瓶呈六方形，撇口，束頸，折肩，腹部漸收，圈足，器形碩大，古樸端莊。雍正朝以燒製小件瓷器著稱，所製大件瓷器極少。此瓶釉色黃綠摻雜似茶葉細末，古樸清麗。當年應為陳設於皇宮廟堂的重器，極為珍罕。

參考徐龍珍藏於浙江博物館展覽之雍正款六方大瓶施仿哥釉，著錄《盜典：徐龍珍藏歷代明瓷》，北京，2004年，頁120-121。另看一件相同器形的雍正款青花瓶為Grandidier 舊藏，現存巴黎吉美國立亞洲藝術博物館的，著錄於《Oriental Ceramics, The World's Great Collections》，卷7，東京，1981年，編號164，登錄號G.4127。



VARIOUS PROPERTIES

2962

A FINE LARGE GUAN-TYPE GLAZED VASE,
GANLANPING

YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1723-1735)

The vase is well potted with a slim body, flanked on either side of the slightly waisted neck with a tubular handle, covered inside and out with an even bluish-grey glaze suffused with dark-grey crackles. The foot ring is applied with a brown dressing. 13 $\frac{3}{4}$ in. (35.1 cm.) high, Japanese wood box

HK\$3,000,000-5,000,000

US\$390,000-640,000

PROVENANCE

The collection of Yang-hê-t'ang, Taipei

The collection of the Chang Foundation, Taipei

LITERATURE

Idemitsu Museum of Arts, *Chinese Modern Paintings and Ching Dynasty Ceramics: Yang-hê-t'ang Collection*, Tokyo, 1987, no. 160

The inspiration of the form of the current vase probably originally came from archaic bronze *hu*-shaped vessels of the Zhou period, which are cast with a pair of pierced slots above the splayed foot, such as the example illustrated in a line drawing in *Xiqing Gujian*, *juan* 20, and an example dated to the mid-Western Zhou period, excavated in 1975 from Baijiacun in Shaanxi province and illustrated in *Zhongguo Wenwu Jinghua Dacidian - Qingtong juan*, Shanghai, 1995, p. 134, no. 464. A somewhat broader, lobed, ceramic version of the shape also appears amongst Song dynasty Guan wares, such as the vase illustrated in *Catalogue of the Special Exhibition of Sung Dynasty Kuan Ware*, National Palace Museum, Taipei, 1989, no. 54.

The more attenuated form, closer to the current vessel, with more distinctly flaring foot and mouth is also seen among Qing imperial porcelain vases without handles. A Yongzheng example with blue and white decoration in the collection of the Palace Museum, Beijing, is illustrated in *Blue and White Porcelain with Underglaze Red (III)*, The Complete Collection of Treasures of the Palace Museum, Vol. 36, Hong Kong, 2000, p. 93, no. 79. A Yongzheng monochrome copper-red glazed vase of the same form in the collection of the Palace Museum, Beijing, is illustrated in *Qingdai Yuyao ciqu, juan 1*, Beijing, 2005, pp. 38-9, no. 9. Another of the same shape, but with an imitation *guan* glaze, also in the Palace Museum collection is illustrated *ibid.*, pp. 342-3, no. 157.

清雍正 仿官釉貫耳橄欖瓶 六字篆書款

來源

台北養和堂舊藏

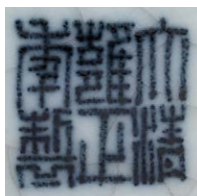
台北鴻禧美術館舊藏

著錄

出光美術館，《養和堂コレクション 中国近代書画と清朝陶磁展》，東京，1987年，圖160號

本瓶的器形源於青銅酒器，尤與西周的貫耳壺相近，外撇的圈足上均有兩個穿孔，《西清古鑑》卷二十上收錄的周貫耳壺便是這種器形。另參考一件西周中期酒器，1975年於陝西白家村出土，著錄於《中國文物精華大辭典—青銅卷》，上海，1995年，134頁，464號。一件定為南宋官窯的海棠式貫耳壺，體形較寬，著錄於《宋官窯特展》，台北國立故宮博物院，1989年，54號。

本瓶與同期雍正朝的無耳橄欖瓶器形非常相近，如一件北京故宮博物院藏雍正青花橄欖瓶，著錄於故宮博物院藏文物珍品大系《青花釉裡紅（下）》，香港，2000年，93頁，79號；北京故宮博物院藏雍正紅釉橄欖瓶，著錄於《清代御窯瓷器》，卷1，北京，2005年，38-9頁，9號；以及北京故宮博物院藏仿官釉橄欖瓶，著錄於前揭書，352-3頁，157號。





2963

AN IRON-RED AND ANHUA-DECORATED
'HUNDRED BATS BIRTHDAY' DISH
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The flat, everted rim is decorated in iron-red with a
'hundred bats' border. The interior has thread-relief
characters reading *hong fu qi tian*, which may be translated
as "happiness as vast as heaven".
6 7/8 in. (17.4 cm.) diam.

HK\$300,000-400,000 US\$39,000-51,000

PROVENANCE

Acquired from a member of the Suma Family, a
descendant of a Japanese ambassador to China during the
Taisho period (1912-1926)

The Suma Family was known for their collection of
Chinese paintings, many of which were donated to the
Tokyo National Museum.

清康熙 礬紅彩暗花洪福齊天盤 雙圈六字楷書款

來源

於大正時期（1912-1926年）得自一位須磨家族成
員，其曾任日本駐華大使

須磨家族珍藏的中國書畫極為著名，其中多數已捐贈予
東京國立博物館。



2963

2964

A RARE RU-TYPE HEXAGONAL JARDINIERE
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

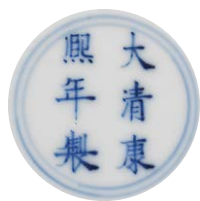
The curving sides flare out to the flat, everted rim and is all raised
on six low bracket feet. The vessel is covered overall with an
opaque glaze of Ru-type. There are two drainage holes in the base
flanking the seal mark.

11 in. (27.9 cm.) wide, box

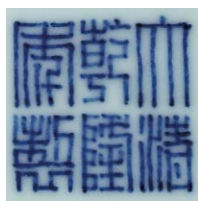
HK\$200,000-300,000

US\$26,000-38,000

清乾隆 仿汝窯六方水仙盆 六字篆書款



2963 (mark)



2964 (mark)



2964



2965

A LARGE *FLAMBE*-GLAZED VASE

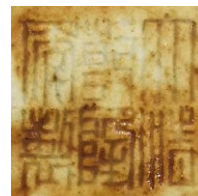
QIANLONG INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

The strongly potted vase is applied overall with a purplish-red glaze enriched with splashes of lavender and blue. The glaze on the mouth rim thins to a soft mushroom-brown tone and the base is covered with a mottled brown glaze.

15 ½ in. (39.5 cm.) high, box

HK\$600,000-800,000

US\$77,000-100,000



清乾隆 窯變釉瓶 六字篆書刻款



2966

A GREEN-ENAMELLED AND UNDERGLAZE-BLUE 'DRAGON' DISH
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF
THE PERIOD (1662-1722)

The dish is decorated with green enamel reserved against the underglaze-blue ground, well painted in the interior with a five-clawed dragon in the centre in pursuit of a flaming pearl, encircled by two other dragons leaping amidst scrolling clouds. The design is repeated on the exterior above a continuous band of stylised petal lappets.

12 ¾ in. (32.4 cm.) diam., box

HK\$300,000-400,000

US\$39,000-51,000



清康熙 藍地綠彩雲龍戲珠紋盤 雙圈六字楷書款

2967

A VERY LARGE BLUE AND WHITE 'LANDSCAPE'
ROULEAU VASE

KANGXI PERIOD (1662-1722)

The impressive vase is decorated to the body in shades of vibrant cobalt blue with a continuous scene depicting scholars with attendants and a fisherman in a mountainous river landscape. The long neck is decorated with patterned bands of *nuyi* heads, scrolls, keyfret, and geometric motifs. The rim is decorated with a further keyfret band and the base is marked with a double circle.

29 ½ in. (74.8 cm.) high

HK\$ 500,000-700,000

US\$ 65,000-90,000

PROVENANCE

Property of a private American collector, actively collecting in the 1980s and 1990s

This vase is particularly impressive because of its large size and very few examples have survived in collections. Of the few that are published, compare the present vase with a similar example of the same size and decoration, in the collection of the Shanghai Museum, see Wang Qingzheng (ed.), *Underglaze Blue and Red*, Hong Kong, 1987, no. 186. See also two vases illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglaze Red (III)*, vol. 36, Hong Kong, 2000, pp. 18-19, nos. 14 and 15: one of similar size and decorated with a 'birthday' scene; the other is of smaller size decorated with a related scholars and fishermen in a river landscape scene. Examples sold at auction include one decorated with pheasants and flowers in the J. P. Morgan Collection, sold at Sotheby's New York, 13 March 1975, lot 352; a vase with military figures formerly in the Saint Louis Art Museum, sold at Christie's New York, 30 March 2005, lot 360; another vase with figures and of identical size to the present lot, sold at Christie's London, 8 November 2011, lot 381; and a further example with phoenix and flowers from the Shorenstein Collection, sold at Christie's Hong Kong, 28 November 2012, lot 2132.

清康熙 青花山水人物圖棒槌瓶

來源

美國私人珍藏，於1980年代及1990年代入藏

瓶盤口，直頸，折肩，圈足。通體青花紋飾，頸中繪以如意紋、回紋及卷草紋，腹部通景繪山水人物圖，底部施雙圈款。康熙朝青花瓷器十分注重繪畫的技巧，青花分深淺濃淡。

康熙時期的大型瓷器數量極為稀罕。近似例可參考上海博物館珍藏紋飾及尺寸與此相似的一件，見《青花釉裏紅》，香港，1987年，編號186；故宮博物院藏兩件，一繪郭子儀祝壽圖，另一繪山水人物圖，見《故宮博物院藏文物珍品全集，青花釉裏紅（下）》，香港，2000年，圖36，18-19頁，編號14及15。至若拍賣出現之例子，參考J. P. Morgan舊藏繪花鳥紋一件，1975年3月13日於紐約蘇富比拍賣，拍品352號；聖路易斯藝術博物館舊藏繪人物故事圖一件，於2005年3月30日紐約佳士得拍賣，拍品360號；2011年11月8日於倫敦佳士得拍賣繪人物圖一件，尺寸與此相同，拍品381號；舒思深伉儷舊藏繪鳳戲牡丹圖一件，2012年11月28日於香港佳士得拍賣，拍品2132號。



2968

A FINE BLUE AND WHITE DOUBLE-GOURD
FLASK

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736- 1795)

The flask is supported on a recessed foot rising to a globular lower body curving to a narrow waist, the elongated upper bulb thinning to a tapered neck and flanked by 'S'-shaped handles ending in *nuyi*-heads. The exterior is decorated with a band of *nuyi*-shaped pendants encircling the mouth rim and stylised lotus scrolls covering the body and handles, the base is inscribed with the reign mark in underglaze blue.

7 in. (17.8 cm.) high

HK\$ 1,000,000-1,500,000

US\$ 130,000-190,000

PROVENANCE

An American private collector, active from the 1950s to the 1970s

The present vase is very rare, as no other double-gourd vase decorated with lotus scroll pattern appears to have been published, most examples are decorated with a double-dragon pattern. See a Qianlong-marked vase decorated with a dragon pattern in the National Palace Museum, Taipei, accession no. 故-瓷-006955-N000000000. Also see another similar vase sold at Christie's Hong Kong, 30 May 2006, lot 1409.

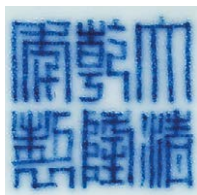
清乾隆 青花葫蘆扁瓶 六字篆書款

來源

美國私人收藏, 活躍於1950至1970年代

瓶葫蘆式, 收口, 束頸, 圓形扁腹, 淺圈足。兩葫蘆間有如意形雙耳。通體飾纏枝蓮紋, 瓶身上下部雙面各有一團壽紋。

此葫蘆瓶極為罕見, 多件相似例皆飾雙龍纏枝紋, 可參見台北故宮博物院藏一件乾隆款青花葫蘆形雙耳瓶, 編號: 故-瓷-006955-N000000000, 圖版3。另有一件拍賣於香港佳士得之青花螭龍壽字紋葫蘆瓶, 2006年5月30日, 拍品1409號。





THE PROPERTY OF A LADY

2969

A FINE CORAL-GROUND *FAMILLE ROSE* BOWL
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

The bowl is finely enamelled with three lemon-yellow ground cartouches, each enclosing a broad blossoming peony framed by foliate scrolls, connected by the slender stems bearing four smaller blue flowerheads amidst further leafy foliage. The elegant design is delineated in black and the leaves enamelled in shades of green and whitish-cream.

4 $\frac{3}{8}$ in. (11.2 cm.) diam.

HK\$800,000-1,200,000

US\$110,000-150,000

PROVENANCE

An Asian private collection, acquired in 1950s

The current design first appeared on Kangxi *falangcai yuzhi* bowls, such as an example in the Palace Museum, Beijing, illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, p. 4, no. 2, which has a slightly different composition and a more realistic depiction of the flowers. The design was adopted in Yongzheng period in the *famille verte* palette, a rare example of such was sold at Christie's New York, 21 September 1995, lot 200, which is closer in composition and painting style to the current bowl than to its Kangxi prototype. Only a few Qianlong examples bearing this design are known, one of which was included in the Min Chiu Society exhibition, *Splendour of the Qing Dynasty*, Hong Kong, 1992, Catalogue, no. 159; and another was sold at Christie's Hong Kong, 30 May 2012, lot 3994. This design became more popular in the 19th century, particularly in the Jiaqing, Daoguang and Guangxu periods. Compare to a Jiaqing-marked bowl from the Weishaupt Collection, illustrated by G. Avitabile in *From the Dragon's Treasure*, London, 1987, no. 28, together with a Guangxu example, no. 29.

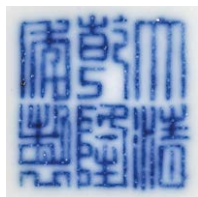
清乾隆 珊瑚紅地粉彩開光牡丹紋盤 六字篆書款

盤敞口，弧壁，深腹，圈足。盤內施白釉。外壁珊瑚紅地，三個花草紋開光內施黃地，各繪盛開的牡丹一朵。足內施白釉，青花書「大清乾隆年製」篆書款。

來源

亞洲私人珍藏，入藏於1950年代

工匠巧妙地運用開光技法，增加紋飾的立體感，使主體紋飾牡丹更為鮮明。這種紋飾的盤早見於康熙朝琺瑯彩瓷器，北京故宮博物院藏一件胭脂紅「康熙御製」款例子，見1999年香港出版故宮博物院藏文物珍品全集《琺瑯彩·粉彩》，圖版2號。雍正款五彩例子可參考紐約佳士得1995年9月21日拍賣一例，拍品200號。乾隆款例子甚為少見，參考1992年香港敏求精舍《清朝瑰寶》展出一例，見圖錄159號；及香港佳士得2012年5月30日拍賣一例，拍品3994號。





ANOTHER PROPERTY

2970

A FINE PAIR OF FINE RUBY-GROUND FAMILLE
ROSE MEDALLION BOWLS

DAO GUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE
AND OF THE PERIOD (1821-1850)

Each is finely decorated on the exterior with four circular panels
enclosing *fengdeng* (Lanterns of Abundance) and other antiques,
separated by stylised floral sprays and reserved on the dark ruby
sgraffiato ground. The interior is decorated with a central stylised
flower head enclosed by four beribboned lanterns on the wall.
Each 5 7/8 in. (14.9 cm.) diam., boxes (2)

HK\$ 500,000-800,000

US\$ 65,000-100,000

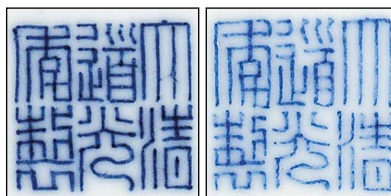
PROVENANCE

Sold at Sotheby's Hong Kong, 10 April 2006, lot 1726

清道光 裏青花外胭脂紅地粉彩軋道開光
五穀豐登盤一對 六字篆書款

來源

香港蘇富比，2006年4月10日，拍品1726號



THE PROPERTY OF A GENTLEMAN

2971

A LARGE IRON-RED-DECORATED 'DRAGON'
CHARGER

TONGZHI-GUANGXU PERIOD (1862-1908), CHUXIUGONG ZHI FOUR-
CHARACTER SEAL MARK IN UNDERGLAZE BLUE

The dish is decorated to the central medallion with a front-facing
five-clawed dragon pursuing a flaming pearl, the well with a
further four five-clawed striding dragons contesting pearls, the
pattern is repeated on the exterior.

18 7/8 in. (48 cm.) diam., box

HK\$240,000-350,000

US\$31,000-45,000

清同治/光緒 礬紅彩九龍戲珠紋大盤

「儲秀宮製」青花四字篆書款

See a nearly identical example in the collection of Nanjing
Museum, published in *Imperial Kiln Porcelain of Qing Dynasty-
Gems of Collections in Nanjing Museum*, Shenzhen, 1998, p. 51,
no. 49.

南京博物院藏有一近乎相同的例子，見《清宮瓷器-南京博物院
珍藏系列》，深圳，1998年，頁51，編號49。



VARIOUS PROPERTIES

2972

A CLOISSONNE ENAMEL TABLE
SCREEN AND STAND

KANGXI PERIOD (1662-1722)

One side of the screen depicts an immortal with an inlaid face standing in scholar's robes, holding a *ruyi* sceptre in one hand and a double gourd in the other. The reverse is decorated with a lotus spray above precious objects on a cracked ice ground bordered by a band of scrolling vine.

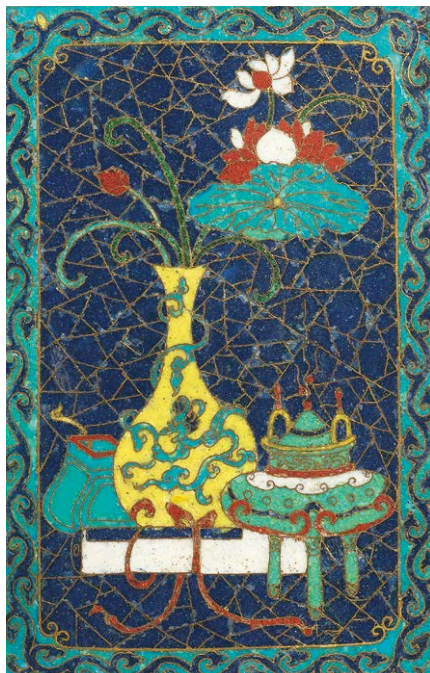
10 ½ in. (26.8 cm.) high overall, box

HK\$300,000-500,000 US\$39,000-64,000

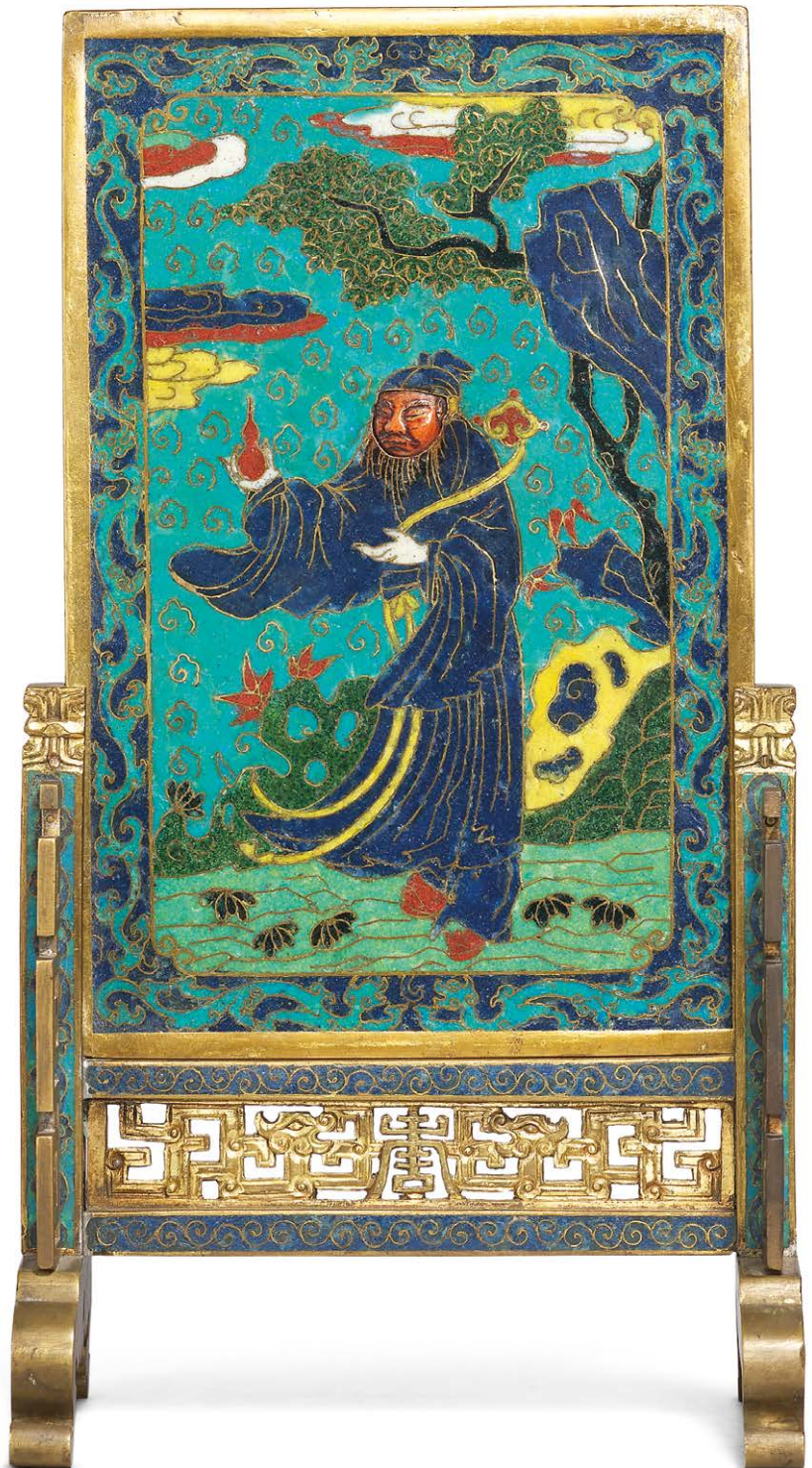
Compare with a pair of *cloisonné* enamel table screens and stands with a similar subject matter of an immortal to one side and precious objects to the other sold at Christie's Hong Kong, 1 June 2011, lot 3601.

A pair of screens also with immortals to one side and almost identical precious objects to the reverse is found in the Uldry Collection, illustrated in H. Brinker and A. Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989, nos. 172 and 173. Another pair of double-sided screens with a similar decoration and mother-of-pearl inlaid faces is in the collection of the Musée des Arts Décoratifs in Paris illustrated in B. Quette (ed), *Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties*, New York, 2011, p. 290, no. 127 and figs. 4.24a, and 4.24b.

清康熙 掐絲琺瑯仙人博古圖插屏



reverse
背面



2973

A CLOISSONNE ENAMEL JAR AND COVER,
ZHOUTOU GUAN

QING DYNASTY, EARLY 18TH CENTURY

The small jar modelled with walls which taper slightly towards the flat everted rim, the exterior is finely embellished with delicately scrolling vines bearing variously coloured lotus blooms and buds. The rim is decorated with scrolling lotus above a foliage band and the interior and base are gilt. The cover is similarly decorated with lotus scrolls.

2 3/8 in. (6 cm.) high, box

HK\$120,000-180,000

US\$16,000-23,000

The Chinese name for this particular form of jarlet which was popular in the Ming and Qing dynasty was *zhoutou guan*, which is translated as 'scroll-end jarlet', describing the resemblance of this form to the end of a hanging scroll.

清十八世紀早期 掐絲琺瑯纏枝蓮紋軸頭罐



2973



2974

2974

A TURQUOISE-GROUND
CLOISSONNE ENAMEL TRIPOD
CENSER

KANGXI PERIOD (1662-1722)

The squat *bombé*-form censer rests on three short tapered feet. The exterior is decorated in gilt wires and vibrant enamels with four alternating upright and inverted lotus blossoms growing from a scrolling leafy vine.

4 in. (10.2 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Spink & Son Ltd., London, 31 August 1982
Collection of Juan José Amezaga, sold at
Christie's Paris, 13 June 2007, lot 14

Compare with a tripod censer dated to the second half of the 17th century of a similar form and decoration with a pair of mask ring handles illustrated in H. Brinker and A. Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, no. 195.

清康熙 掐絲琺瑯纏枝蓮紋三足爐

來源

Spink & Son Ltd.，倫敦，1982年8月31日
Juan José Amezaga 珍藏，巴黎佳士得，
2007年6月13日，拍品14號



2975

A CLOISONNE ENAMEL SQUARE PANEL
QIANLONG-JIAQING PERIOD (1736-1820)

The panel is finely decorated in the center depicting a *famille rose* vase, a blue and white *jardinière*, a bronze *gui* and a crackle-glazed vase within a circular panel. The central decoration is further reserved on a blue ground with interlocking fret pattern and mounted on a lacquered wood frame.

21 ½ x 21 ½ in. (54.6 x 54.6 cm.), box

HK\$ 180,000-260,000

US\$ 23,000-34,000

PROVENANCE

Acquired in Paris, 2005

清乾隆/嘉慶 掐絲琺瑯博古圖掛屏

來源

2005年入藏於巴黎

2976

A PAIR OF CLOISSONNE ENAMEL 'ARCHAISTIC' VASES, ZUN
QIANLONG-JIAQING PERIOD (1736-1820)

Each vase is divided on the exterior with four evenly-spaced sections by gilt-bronze flanges, the globular body and flaring foot are boldly decorated with *taotie* masks. The flaring neck is decorated with a confronting *kui* dragon band below four petal-shaped panels enclosing further *taotie* separated by flowerheads on a honeycomb ground. Each gilt-bronze base is incised with an apocryphal Jingtai mark.

15 1/8 in. (38.3 cm.) high

(2)

HK\$300,000-500,000

US\$39,000-64,000

Compare with a slightly taller (39.5 cm. high) *zun* with an almost identical decoration and a four-character apocryphal Jingtai mark, dated to the Qianlong period, sold at Christie's Paris, 22 November 2005, lot 124.

清乾隆/嘉慶 掐絲琺瑯仿古饕餮紋出戟尊一對





2977

~ 2977

A CARVED CHENXIANG WOOD LIBATION CUP
QING DYNASTY (1644-1911)

The horn-form tapering cup is carved and pierced to one side with flowering peonies blossoming from a gnarled, leafy branch. The wood is of a richly patinated deep brown tone.

3 ½ in. (9 cm.) high, carved wood stand, box

HK\$380,000-500,000

US\$49,000-64,000

清 沉香木雕花卉紋盃

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~ 2978

A CHENXIANG WOOD BRUSH POT, BITONG
QING DYNASTY, 18TH CENTURY

The brush pot is intricately carved to the exterior in relief with two quails frolicking amidst blossoming chrysanthemum flowers and rocky outcrop.

5 ¼ in. (13.2 cm.)

HK\$300,000-500,000

US\$39,000-64,000

清十八世紀 沉香木雕安居圖筆筒

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2978

THE PROPERTY OF A HONG KONG COLLECTOR

2979

A CARVED NUT NECKLACE

QING DYNASTY (1644-1911)

The necklace is comprised of thirty-nine fruit-nut beads, each variously carved with scenes of figures, animals, mythical beasts, auspicious symbols, or finished in a naturalistic style.

These are all separated by smaller rounded nut beads. One of the beads is signed 'Liu Qin *ke*' (carved by Liu Qin).

45 ½ in. (115.5 cm) long, box

HK\$200,000-300,000

US\$26,000-38,000

清 核雕瑞獸人物圖項鍊



ANOTHER PROPERTY

2980

A BRONZE 'TWIN DRAGON' INKSTONE

SONG DYNASTY (960-1279)

The small inkstone is modelled in rectangular form with rounded edges and stands on four low circular feet. The upper surface is cast with a smooth slightly concave surface below a sloping inkwell. The underside is decorated with a recessed panel enclosing confronting dragons chasing the flaming pearl. The rectangular *jichimu* cover is inscribed *gu tong shuang long yan* (ancient bronze twin-dragon inkstone), and the outer box and cover is inscribed to the cover in gilt and red ink with a poem and signed Xiao Zhu Laoren and three seals. 4 ¾ in. (12 cm.) long, inscribed wood box

HK\$ 150,000-200,000

US\$20,000-26,000

宋 銅雙龍紋硯



back
背部



PROPERTY FROM A EUROPEAN COLLECTION

2981

A FINELY CARVED INK STONE, WOOD BOX AND COVER

QING DYNASTY (1644-1911)

The smooth surface is carved in low relief on the upper left corner with a fisherman, possibly Jiang Ziya, leaning over the streams, in adjacent to a recessed inkwell. The reverse is incised with a signature reading Wu Bing *zhi* (made by Wu Bing). The stone is of muted greyish green tone with striated patterns. The wood box and cover are carved with clouds and waves.

The ink stone 6 ½ in. (16.5 cm.) long, the wood box 7 ¾ in. (18.7 cm.) long

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Scholarly Works of Art from the Mary and George Bloch Collection, sold at Sotheby's Hong Kong, 23 October 2005, lot 30

清 石雕子牙釣魚圖硯 《吳并製》篆書刻款

來源

Scholarly Works of Art from the Mary and George Bloch Collection，香港蘇富比，2005年10月23日，拍品30號

硯背左下方刻「吳并製」篆書款。



back
背部





2982

A PARCEL-GILT SILVER TRIPOD CENSER, *DING*

DAOGUANG PERIOD (1821-1850)

The globular body is cast in high relief with three gilt *taotie* masks, separated by vertical flanges, all above a ground of *leiwen*. Each mask is positioned above one of the slender tubular legs, rising towards the everted rim surmounted by a pair of loop handles. The base is inscribed with an inscription reading *Ding fu xing you heng tang zhen shang*, 'to be appreciated in the [Prince's] official residence, the Hall of Constancy.'

7 in. (17 cm.) high, box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Sold at Sotheby's New York, 15 March 2017, lot 567



清道光 局部鑲金銀饕餮紋鼎 《定府行有恒堂珍賞》篆書款

來源

紐約蘇富比，2017年3月15日，拍品567號

2983

A GILT-BRONZE SQUARE SEAL

YUAN DYNASTY (1115-1368)

The square seal is surmounted by a reverse lotus borne on a scrolling leaf, the finial with a hole for suspension. The seal face is inscribed with Phags-pa script (Mongolian square scripts), which indicates the seal belonged to a consort prince.

1 7/8 in. (4.8 cm.) square and high

HK\$120,000-180,000

US\$16,000-23,000

See a similar gilt-bronze seal with a camel finial, dated to 13th century, which belonged to Prince Bailan, in the collection of the Tibet Museum and illustrated in *Propitious Clouds Holding Up the Mount Qomolangma- Select Artworks of Tibetan Buddhism*, Beijing, 2017, pp.20-21. See another jade seal dated to the Yuan dynasty, the seal face also carved with Phags-pa script, illustrated *ibid.* p. 18-19.



2983



seal face
印面

元 鑲金銅印

印文（八思巴文）駙馬奧勒林秉圖勇士

可參見西藏博物館藏一方十三世紀鑲金銅駝鈕白蘭王印，造型與此相像，載於《祥雲-托起珠穆朗瑪-藏傳佛教藝術精品》，北京，2007年，頁20-21。西藏博物館另藏一元代玉印，同樣刻有八思巴文印文，同上，頁18-19。

2984

A ZITAN SEAL

YUAN DYNASTY (1115-1368)

The lappet-shaped seal is surmounted by a domed finial decorated with scrolling patterns and pierced with an aperture. The seal face is further carved with scrolling pattern enclosing a Tibetan inscription.

2 1/4 in. (5.7 cm.) high

HK\$100,000-150,000

US\$13,000-19,000

See a wood seal with a similar domed finial, dated to 13th century, in the collection of the Tibet Museum and illustrated in *Propitious Clouds Holding Up the Mount Qomolangma- Select Artworks of Tibetan Buddhism*, Beijing, 2017, pp. 16-17.



2984

元 紫檀藏文印

鈕形相似之木印，可參見西藏博物館藏一大朝國師統領諸國僧尼中興釋教之印，載於《祥雲-托起珠穆朗瑪-藏傳佛教藝術精品》，北京，2007年，頁16-17。



seal face
印面

2985

TWO RARE THANGKAS
DEPICTING THE LIFE OF
SHAKYAMUNI

QING DYNASTY, 18TH CENTURY

One thangka depicts the birth of Siddhartha, with his mother Queen Maya in the centre, grasping the branches of the sal tree with one hand as Siddhartha emerges from her side, Indra and Brahma standing to the side, ready to catch him. The other thangka depicts Buddha's descent from Trayastimsa (The Heaven of the Thirty-Three Gods), descending a flight of stairs.

Each thangka, 26 in. x 17 1/2 in.
(66 cm. x 44.5 cm.), brocade and
embroidered mount

(2)

HK\$2,000,000-3,000,000

US\$260,000-380,000

PROVENANCE

Sujata & Asoka Collection, Los Angeles
The Philosophical Research Society, Los
Angeles, gifted by the above in October
1983

These two thangkas belong to a set of
twelve. A similar set of thangkas is in
the collection of Musée Guimet in Paris
(unpublished). Another similar thangka
depicting the descending Shakyamuni
is in the Yonghe Palace, illustrated in
Palace of Harmony, Hong Kong, 1993,
p. 134 (fig. 1).



fig. 1 Collection of the Yonghe Palace
圖一 雍和宮藏品



Compare the present lot with a 19th century thangka depicting the birth of Siddhartha held in the Rubin Museum, New York, published in T.W. Rhys Davids and V. Charles, *1000 Buddhas of Genius*, Ho Chi Minh City, 2009, p. 347, no. 649. See also an 18th-19th century thangka depicting Shakyamuni's descent from the Heaven of the Thirty-three Gods from the Alice S. Kandall collection held at Freer Gallery of Art and Arthur M. Sackler Gallery Collection, accession no. S2013.30, and a further thangka depicting the same scene and dated to the 19th century attributed to the renowned artist Phurba Tshering of Chamdo, illustrated in P. Pal, *Asian Art at the Norton Simon Museum: Volume 2: Art from the Himalayas and China*, New Haven and London, 2004, p. 207, no. 140.

清十八世紀 釋迦牟尼生平事跡唐卡兩幅

來源

Sujata & Asoka 收藏，洛杉磯
哲學研究學院，洛杉磯，1983年10月由
上述藏家捐贈

釋迦牟尼的平生分為十二事跡：兜率天下降，入胎，誕生、早期生活及教育，享受豪華，出家，戒行，菩提樹下打坐，戰勝魔掌，覺悟，轉法輪以及得涅槃。此兩幅唐卡描繪他生活的第三及第十一片段，工藝不俗。

此拍品為十二幅事蹟唐卡中之兩幅。另有一套藏於吉美國立亞洲藝術博物館。還有一幅非常相似的佛陀降世唐卡現藏於雍和宮，著錄於《雍和宮》，香港，1993年，134頁（圖一）。

比較一幅藏於紐約魯賓藝術博物館描繪釋迦牟尼誕生的唐卡，刊於T.W. Rhys Davids及V. Charles者，《1000 Buddhas of Genius》，胡志明市，2009年，347頁，編號649。另參考兩幅描繪釋迦牟尼由忉利天下降之唐卡，其一定年十八/十九世紀，藏於佛利爾美術館與亞瑟·M·賽克勒美術館，登錄號S2013.30，另一定年十九世紀，傳昌都著名畫家普布澤仁所作之一幅，著錄於P. Pal著，《Asian Art at the Norton Simon Museum: Volume 2: Art from the Himalayas and China》，紐黑文及倫敦，2004年，207頁，編號140。







PROPERTY FROM A EUROPEAN COLLECTION

2986

A BOXWOOD FIGURE OF LIU XIZAI
QING DYNASTY, 19TH CENTURY

The figure is carved seated on a rock with books on his side, wearing loosely fitting robes tied around the waist with a tasseled rope with his hair tied up in a cloth cap, and holding a fly-whisk in his left hand. The back of the rock is incised with two inscriptions, one reading *Rongzhai xiaoxiang, shi nian wu shi you jiu* (figure of Rong Zhai, at age fifty-nine), the other reading Chen Tingrong *xie* (inscribed by Chen Tingrong).
7 ¼ in. (18 cm.) high, box

HK\$700,000-900,000

US\$90,000-120,000

It is very rare to find a boxwood carving of a figure, especially one as realistically depicted as the current lot. The figure is identified as Liu Xizai (1813-1881) when he was 59 years of age according to one of the two inscriptions on the back of the rock. The second inscription is the signature of the carver Chen Tingrong, who does not appear to be recorded.

Liu Xizai, pseudonym Rongzhai, was a distinguished scholar of Chinese Classics and literary critic during the late Qing period. Liu Xizai, a native of Jiangsu province, passed the Civil Services Examination and acquired the *jinshi* title in the 24th year of Daoguang reign (1844). He served as an instructor at the Shangshufang (Imperial study for princes), where he earned the comment 'equanimous temperament and untroubled in nature' from the Xianfeng Emperor.

清十九世紀 黃楊木雕劉熙載坐像

刻款：「融齋小像 時年五十有九」、
「陳廷榮寫」

據刻銘，此為晚清文學家、經學家、語言學家劉熙載（1813-1881）之塑像。劉熙載，字伯簡，號榮齋，江蘇興化人。道光二十四年（1844）進士，曾入值上書房，獲咸豐皇帝手書嘉獎「性靜情逸」四字評語。

黃楊木雕像十分罕見。此像風格寫實，將劉熙載五十九歲時的神態維妙維肖地捕捉下來。雕刻家陳廷榮雖未經著錄，但由此足見其深厚功力。



inscription
銘文



THE PROPERTY OF A GENTLEMAN

2987

A *TIANHUANG* FIGURE OF GUANYIN
QING DYNASTY, 18TH CENTURY

The figure is modelled seated with the right leg crossed in half lotus position and the left pendent, wearing long robes falling in thick folds, with one hand holding a scroll and the other resting upon the right knee. The stone is of a caramel tone. The accompanying brocade box was signed by Ono Shozan, who viewed and praised the figure.

3 ½ in. (8.9 cm.) high, *zitan* stand, box, 83g

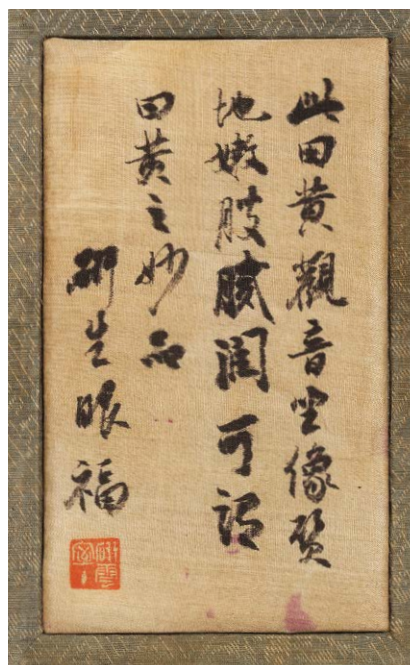
HK\$ 1,800,000-2,600,000 US\$240,000-330,000

Ono Shozan (1880-1952) was a prestigious Japanese sinologist and calligrapher, who was well-known for his knowledge of the Four Treasures of the Study. He appraised artworks for and worked with noble families and private collectors.

清十八世紀 田黃雕觀音坐像 (83克)

盒題籤款：此田黃觀音坐像質地嫩，膚膩潤，可謂田黃之妙品，研生眼福

小野鍾山（1880 - 1952）大分縣出生。字鷹男，號鍾山，研生，翰墨子等。師從前田利巧，學習書法，漢學，歷經國民黨記者。犬養毅（第29代內閣總理大臣）門下的書法家，以研究文房四寶而聞名。與坂東貫山等古硯研究家都有深交，為名門望族，著名收藏家等鑒定美術品。曾擔任過日本書道作振會審查員，帝國習字速成學會會長。善劍道。著作有《宋名臣言行》譯本（錄文成社1910年），《支那の古硯に就て》（鳩居堂1927年）。



inscription on the box accompanying the present lot

隨本拍品錦盒上題識



THE PROPERTY OF A GENTLEMAN

2988

A CARVED SOAPSTONE FIGURE OF GUANYIN
AND AN ACOLYTE

KANGXI PERIOD (1662-1722)

The elegant bodhisattva is wearing long robes, a cowl over her *chignon* and carries a scroll and prayer beads. She is accompanied by a boy attendant before her. The stone is of a beige tone. The group is accompanied by a separate red-toned rock-form base, Qing dynasty (1644-1911).

7 ¼ in. (18.5 cm.) high

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Spink & Son Ltd., London

The Baroness Dunn Collection

Sold at Christie's London, 14 March 2010, lot 135

清康熙 芙蓉石雕童子觀音擺件

來源

Spink & Son Ltd., 倫敦

鄧蓮如女爵珍藏

倫敦佳士得，2010年3月14日，拍品135號



ANOTHER PROPERTY

2989

A CARVED SOAPSTONE FIGURE OF BUDAI
QING DYNASTY, 18TH CENTURY

The stone is carved to depict the deity seated and holding a rosary in his left hand, showing a characteristically joyful expression on his face. He wears a loose fitting robe intricately incised with swirling clouds and waves, open at the front to reveal his plump belly, all supported on a quatrelobed base.
6 ½ in. (16.5 cm.) wide, box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Spink & Son Ltd., London, 13 September 1985

清十八世紀 壽山石布袋坐像

來源

Spink & Son Ltd., 倫敦，1985年9月13日





2990

THE PROPERTY OF A GENTLEMAN

2990

A *TIANHUANG* 'LANDSCAPE' SEAL
QING DYNASTY (1644-1911)

The square columnar seal is carved in shallow relief with a tranquil riverscape scene. The seal face is carved with a four-character inscription in seal script.
1 5/8 in. (4.1 cm.) high, 42g, box

HK\$240,000-600,000

US\$31,000-77,000

清 田黃薄意方印 (42克)

印文：九思三畏



seal face
印面



impression
印文



2991

THE PROPERTY OF A GENTLEMAN

2991

A LARGE 'CHICKEN BLOOD' SOAPSTONE
SQUARE SEAL

The sides and top of the seal have been left plain, and the base is inscribed with four archaic characters, *zi sun bao zhi* (treasured by the offspring). The stone is of mottled olive and brownish-grey colour suffused with bright vermilion-red inclusions.

3 3/4 in. (9.4 cm.) high, Japanese wood box

HK\$350,000-500,000

US\$45,000-64,000

PROVENANCE

Senshutey, Tokyo, Japan

Property from an important Japanese collection

Sold at Christie's New York, 20 March 2014, lot 2043

清 雞血石方印

來源

千秋庭，東京

日本私人珍藏

紐約佳士得，2014年3月20日，拍品2043號

印文：子孫寶之



seal face
印面



impression
印文

ANOTHER PROPERTY

2992

AN IMPERIAL SOAPSTONE SEAL

QIANLONG PERIOD (1736-1795)

The columnar seal is of irregular natural form, and the seal face is carved with three characters reading *yi qing fen* (to learn the noble virtues of others).

1 5/8 in. (4.1 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

According to the Qing Imperial Archives, the Qianlong Emperor had written two draft examples of calligraphy using the same three-character inscription in 1752 and 1754, thus it is very likely the present seal was made around this time and used as a personal seal by the Emperor. According to the *Shiqu Baoji* (Catalogue of the Qing Imperial Collection), a calligraphy by Qianlong titled *Yu lin Mi Fu ti Lin Bu meihua shi tie* bears the *yi qing fen* seal impression. The seal impression is also included in *Qing dai di hou xi yin ji cheng* (*The Qing Dynasty Emperor's and Empress' Seals*)- vol. 2, Qianlong period, Beijing, 2005, p. 88 (fig. 1).

清乾隆 御用洞石「挹清芬」印

印文：挹清芬

印文「挹清芬」譯為學習他人高潔之德性，為乾隆皇帝之鑑藏用印。清宮活計檔載有乾隆皇帝御筆宣紙「挹清芬」匾文兩張的紀錄，一於乾隆十七年（1752年）五月十八日，另於乾隆十九年（1754年）三月二十九日。根據乾隆內府所編《石渠寶笈》之紀錄，此印記鈐印於《御臨米芾題林逋梅花詩帖》一畫。此印文亦收錄於《清代帝后璽印集成—二》，乾隆篇，北京，2005年，第88頁。（圖一）



seal face
印面



impression
印文



fig.1 Impression of the current seal included in *Qing dai di hou xi yin ji cheng*, p. 88.
圖一 《清代帝后璽印集成—二》第88頁所載此印印文



THE PROPERTY OF A GENTLEMAN

2993

A *TIANHUANG* 'PHOENIX' SEAL FOR *JI YUN*
QING DYNASTY, 18TH CENTURY

The square columnar seal is surmounted by a finial carved with two confronting phoenix amidst clouds reserved on a dragon-scale ground. The seal face is carved with four characters *Yuewei Caotang* in a square surrounded by two confronting dragons chasing a pearl. The stone is of a caramel tone with a few brownish-red inclusions. 2 7/8 in. (7.3 cm.), box, 171 g

HK\$1,500,000-2,200,000 US\$200,000-280,000

The four-character inscription on the seal face is the title of *Fantastic Tales*, a novel composed of short stories of ghosts, immortals and karma with social satire to reflect the corrupt officialdom. Its author *Ji Yun* (1724-1805), also known as *Ji Xiaolan*, was an influential scholar in the Qianlong period.

The present seal face is similar in style to many Qianlong imperial seals, see *Lasting Impressions: Seals from the Museum Collection*, National Palace Museum, Taipei, 2007, p. 77 for a jade double-seal of Qianlong; also see *Qing dai di hou xi yin ji cheng (The Qing Dynasty Emperor's and Empress' Seals)*, Palace Museum, Beijing, 2005, vol. 2, p. 16 and 20 for two soapstone seals of Qianlong, all with a similar confronting dragons border.



seal face
印面



impression
印文

清十八世紀 田黃雕雙鳳鈕紀昀自用方章 (171克)

印文：閱微草堂

《閱微草堂筆記》為清朝短篇志怪小說，於清朝乾隆五十四年（1789年）至嘉慶三年（1798年）年間由翰林院庶吉士出身的紀昀（紀曉嵐）以筆記形式所編寫而成。《閱微草堂筆記》主要搜集當時流傳之狐鬼神仙、因果報應、勸善懲惡等鬼話怪譚及其親身所聽聞之奇情軼事。

此方章以雙龍戲珠紋為印文邊框，其風格常見於乾隆璽印，可參見《印象深刻—院藏璽印展》，台北故宮，2007年，頁77—乾隆用雙連玉印。另見《清代帝后璽印集成—二》，北京，2005年，頁16及20之壽山石印，印面均有相似龍紋邊框。



ANOTHER PROPERTY

2994

A CARVED TIANHUANG 'CHILONG' SEAL
EARLY QING DYNASTY, 17TH CENTURY

The rectangular seal is surmounted by a single-horned recumbent beast with a bifurcated tail. One narrow vertical side is incised with a signature, Yuxuan, while the seal face is carved in relief with an eight-character poetic inscription in seal script.

1 3/4 in. (3.7 cm.) wide, 51 g, box

HK\$400,000-700,000

US\$52,000-90,000

PROVENANCE

Hong Kong private collection, acquired *circa* 1980s

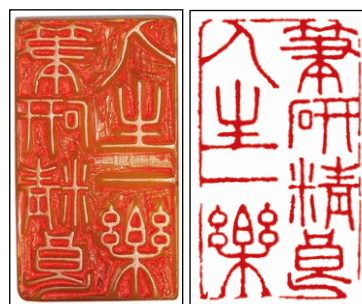
清初 田黃螭龍鈕印 (51克)

印文：筆研精良人生一樂

邊款：玉璇

來源

香港私人珍藏，入藏於1980年代前後



seal face
印面

impression
印文



THE PROPERTY OF A GENTLEMAN

2995

A CARVED SOAPSTONE SQUARE SEAL

DAOGUANG PERIOD (1821-1850)

The square columnar seal is surmounted by a finely carved finial depicting six mythical beasts, some of which grasp *lingzhi* in their mouths, all above scrolling clouds. One side is incised with six characters reading *Ding fu xing you heng tang*, above the seal face carved with four characters *Xian You Fu Le*. The stone is of crimson-red tone suffused with black and greyish-caramel toned inclusions.

3 ¼ in. (8.3 cm.) high, box

HK\$800,000-1,200,000

US\$110,000-150,000

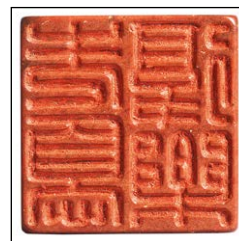
The side inscription reads, *Ding fu xing you heng tang*, which may be translated as, 'Hall of Constancy at the house of Ding'. It was the residence of Zhai Quan (1794-1854), a grandson of the Emperor Qianlong, and a famous collector during the Daoguang period.

清道光 壽山雕「行有恆堂」銘六辟邪鈕方章

邊款：定府行有恆堂

印文：先憂後樂

定府主人為定敏親王載銓（1794—1854），乾隆四代孫，雅好收藏，訂製了大量的藝術品，種類極為豐富，包括陶瓷、壽山石、玉器、宣爐、鼻煙壺等多個門類，風格皆極為雅致。器身皆有「行有恆堂主人製」、「行有恆堂主人」或「定府行有恆堂」等銘。



seal face
印面

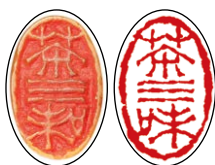


impression
印文





2996



seal face 印面
impression 印文

VARIOUS PROPERTIES

2996

A SMALL CARVED *TIANHUANG* SEAL
QING DYNASTY (1644-1911), SIGNED MANSHENG

The oval seal is surmounted by a finial carved as a seated mythical beast. The side is carved with the artist's signature, Man Sheng, above the seal face with a three-character inscription reading *cha san wei* (tasting three flavours). The stone is of a honey caramel tone.

1 5/8 in. (4.1 cm.) long, box, 21 g

HK\$200,000-300,000

US\$26,000-38,000

The signature Mansheng on the side of the seal refers to Chen Mansheng (1768-1822), also known as Chen Hongshou, a renowned poet, painter, calligrapher and seal carver, heralded as one of the Eight Masters of Xiling. He was also known for his innovative designs of Yixing teapots, many of which are highly sought after by connoisseurs.

清 陳曼生(1768-1822) 田黃瑞獸鈕橢圓章(21克)

印文：茶三味

邊款：曼生

陳鴻壽(1768-1822)，字子恭，號曼生，浙江錢塘(今杭州)人。清代著名書畫家、篆刻家，另善製宜興紫砂壺，人稱其壺為「曼生壺」。

2997

TWO BLACK SOAPSTONE 'MYTHICAL BEAST' SEALS

EARLY QING DYNASTY, 17TH-18TH CENTURY

The black soapstone is carved in low relief at the top with a sea creature and incised with the signature of Zhou Bin on one vertical side. The other rectangular seal is surmounted by a finial carved in the form of a recumbent mythical beast. The seal face is inscribed with a phrase from *Baihuxing* 'Ode to the White Tiger' by the Tang poet Li He reading '*danrutie jianrushuang*' (courage like iron, sword like frost). Two characters, Yuxuan, are incised on the side.

The taller: 2 1/8 in. (5.5 cm.) high, boxes

(2)

HK\$300,000-500,000

US\$39,000-64,000

清初 黑壽山石瑞獸鈕印、黑壽山石海獸紋印各一方

左：印文：膽如鐵劍如霜；邊款：玉璿

右：邊款：周彬



seal face 印面
impression 印文



2997

2998

A PAIR OF *BAIFURONG* 'MYTHICAL ANIMAL'
SEALS MADE FOR YUAN SHIKAI
REPUBLIC PERIOD (1912-1949)

Each square seal is surmounted by two felines with bifurcated tails,
both grasping a sprig of *lingzhi*. One seal face is carved with the
characters *Hongxian chenhan*, the other with *jixia linqin*.

1 3/8 in. (3.4 cm.) wide, 125 g and 127 g, box (2)

HK\$ 500,000-700,000 US\$65,000-90,000

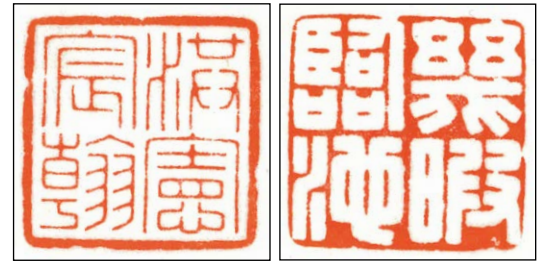
The inscription on one seal face, *Hongxian chenhan*, indicates
that the current pair of seals were made for Yuan Shikai, who
proclaimed himself the Hongxian Emperor during his futile
attempt to revive the monarchy in China from 1915 to 1916.

民國 白芙蓉瑞獸鈕袁世凱自用印一對 (125、127克)

印文：洪憲宸翰、幾暇臨沁



seal faces
印面



impressions
印文



2999

A CARVED *TIANHUANG* SQUARE SEAL

QING DYNASTY (1644-1911)

The seal is of square section and finely carved on the sides in low relief with a continuous scene depicting gnarled leafy branches, above a nine-character poetic inscription on the seal face. The stone is of a rich golden honey tone.

2 $\frac{3}{8}$ in. (6 cm.) high, box, 131 g

HK\$1,600,000-2,500,000

US\$210,000-320,000

清 田黃方章 (131克)

印文：約清愁 楊柳岸 邊相侯



seal face
印面



impression
印文



3000

A TIANHUANG 'BUDDHIST LIONS' SQUARE SEAL

QING DYNASTY (1644-1911)

The square seal is surmounted by a finial in the form of a lion cub clambering on its mother's back. The side is incised with a seven-character Song dynasty poem excerpt, dated to the second month of spring, following a signature of Shihong, Shanghai. The seal face is carved with the same poem excerpt. The stone is of a rich honey tone.

2 1/2 in. (6.4 cm.) high, Japanese box, 106 g

HK\$1,800,000-2,500,000

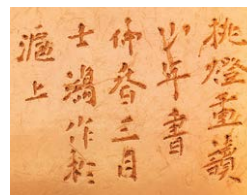
US\$240,000-320,000

清 田黃雕太師少師鈕方章 (106克)

印文：挑燈重讀少年書

邊款：挑燈重讀少年書 仲春三月 士鴻作於滬上

印文取自於南宋宋伯仁「呈菊坡先生陳樞使」一詩。



detail
細部



seal face
印面



impression
印文



3001

A CARVED *TIANHUANG* OVAL SEAL
QING DYNASTY, 18TH CENTURY

The oval seal is surmounted with a finial carved with two *chilong* and one dragon amidst scrolling clouds, above the seal face carved with an eight-character poetic inscription. The stone is of a caramel tone.

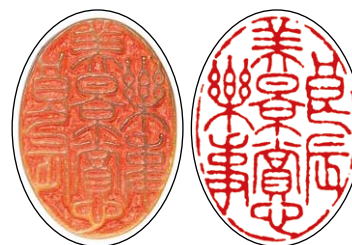
1 7/8 in. (4.8 cm) high, box, 70 g

HK\$800,000-1,200,000

US\$110,000-150,000

清十八世紀 田黃雕三蟠螭鈕橢圓章 (70克)

印文：良辰美景、賞心樂事



seal face
印面

impression
印文



3002

A SET OF THREE SMALL *TIANHUANG* SEALS
QING DYNASTY (1644-1911)

The first rectangular seal is surmounted by a mythical beast finial, and the seal face is inscribed with an eight-character inscription, probably name of an artist. The second square seal is surmounted with a finial carved as a *bixie* carrying a disc and is by a plain seal face. The third rectangular seal is surmounted by two confronting dragons, above the seal face carved with two characters.

Largest 1 ½ in. (3.8 cm.) high, Japanese box,
22 g, 18 g, 20 g

(3)

HK\$300,000-500,000

US\$39,000-64,000

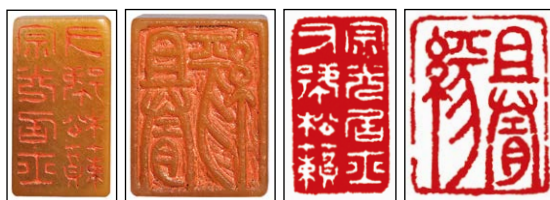


3002

清 田黃章三方 (22、18、20克)

左印印文：□□松籟 宗光居士

右印印文：緣且□菁



seal faces
印面

impressions
印文

3003

A CARVED *TIANHUANG* SQUARE SEAL
REPUBLIC PERIOD

The columnar seal of square section, surmounted by a mythical beast, *bixie*. The side is inscribed with a poem dated to 1933, signed by Wang Fu'an, above the seal face carved with the two characters *xin lu*. The stone is of golden honey tone.

1 ¼ in. (4.4 cm) high, box, 34 g

HK\$300,000-500,000

US\$39,000-64,000



3003

民國 田黃雕辟邪鈕方章 (34克)

印文：辛盧

邊款：癸酉七月十有九日，臧山道兄過我麋研齋，暢談金石書畫頗為愉快。出此石屬刻，遂乘興鼓刀即為刻成，幸方家有以教正之，福厂居士並識。

此印為王福厂為吳彥臣所刻。王禔（1878-1960），原名壽祺，更名禔，字維季，號福厂，七十後號持默老人，室名麋硯齋。浙江杭州人，善刻印，尤擅隸篆書法。1904年，與丁仁、吳隱、葉銘四人創議成立西泠印社。吳彥臣，字臧山，民國著名畫家，為上海書畫會主要成員。



seal face
印面

impression
印文



3004

3004

A PAIR OF SOAPSTONE SQUARE SEALS
MID-QING DYNASTY

The seals are surmounted in mirror image with a finial modelled as a seated mythical beast, *bixie*. One seal face reads Li Bing *zhi yin* (seal of Li Bing) and other reads Biao *cheng* (Court official Biao). The stone is of a white tone with black inclusions.

3 in. (7.2 cm.) high

(2)

HK\$120,000-180,000

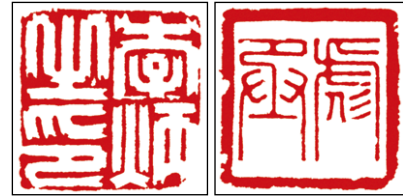
US\$16,000-23,000

清中期
壽山石雕辟邪鈕對章

印文：李炳之印
彪丞



seal faces
印面



impressions
印文

3005

A GROUP OF TWENTY-SEVEN
SEALS

QING DYNASTY, 19TH CENTURY

Comprising of a pair of square soapstone seals, a small *tianhuang* seal (15 g), a pair of chicken-blood seals, and twenty-two other seals of different materials, including amethyst, rock crystal, bronze, amber, soapstone. The seal faces include various inscriptions, some of which are pseudonyms of Fujita Denzaburo. The tallest: 3 in. (7.6 cm.) high, Japanese gilt-lacquered box, wood box

(27)

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Fujita Family Collection (by repute)

The underside of the wood box is inscribed by Yamamoto Chiku'un (1819-1888), who was a seal engraver and a *sencha* tea master.

清十九世紀 印一組二十七方

包括雞血石印一對、壽山石印一對、小田黃印（15克）、水晶印、紫水晶印、琥珀印、銅印等。印文包含藤田傳三郎（1841-1912）之號。

來源

藤田家族舊藏（傳）

木盒背面簽款為山本竹雲（1819-1888），為日本著名篆刻家及煎茶人。



3005

3006

TWO SOAPSTONE SQUARE SEALS

LATE QING DYNASTY-REPUBLIC PERIOD, SIGNED QI BAISHI (1863-1957)

The larger seal is surmounted by a finial carved with a Buddhist lion with its head turned to one side and its paw placing on a brocade ball, the sides are carved with a poetic inscription dated to cyclical year *gui hai* (1923), above a seal face carved with five characters reading *qiang zuo feng ya ke*. The smaller seal is surmounted by a finial carved with a crouching mythical beast, the side is carved with the artist's signature reading Bai Shi, above the seal face carved with two characters reading *wu fo*. Both stones are of various shades of crimson red with light and dark inclusions. 4 7/8 and 3 1/8 in. (11.7 and 7.9 cm.) high, boxes

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

The present seals were carved by the renowned painter Qi Baishi (1863-1957). Both seal faces' inscriptions are recorded in *Qi Baishi zhuan ke ji* (Collection of Seal Carvings by Qi Baishi), Beijing, 1997, pp. 192 and 310. The seal face inscription of the smaller seal is further recorded in *Jin xian dai zhuan ke ming jia jing pin xuan- Qi Baishi yin ji* (Selection of seal carvings by renowned modern and contemporary artists), Beijing, 2000, p.7.

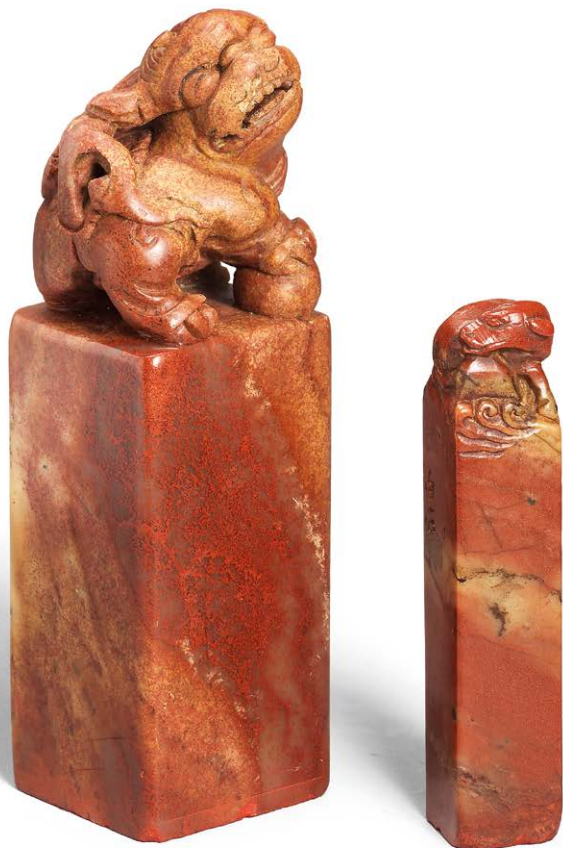
晚清/民國 齊白石壽山石印兩方

邊款：
白石

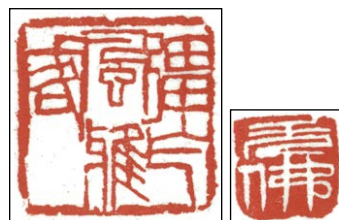
癸亥六月，白石刊石居，京華。戴文節公云：「雲林雲西作畫，一木一石皆有天趣。」儒粟道長景仰前賢，更懷先哲，以二雲名草堂，閒以為治是印。

印文：
無佛
強作風雅客

兩章印文均收錄於《齊白石篆刻集》，北京，1997年，頁192及310。其「無佛」印另收錄於《近現代篆刻名家精品選-齊白石印集》，北京，2000年，頁7。



seal faces
印面



impressions
印文



seal faces
印面



impression
印文

3007

TWO SOAPSTONE SQUARE SEALS MADE FOR
HUANG BINHONG
REPUBLIC PERIOD (1912-1949)

One seal is incised to the top with the signature reading 'Guancheng', the pseudonym of of Zhu Zunyi, above the seal face reading 'Huang Zhi yinxin'. The other seal also bears a signature on the top, reading 'Zunyi', and the seal face reading 'Bin Hong'.
Each: $\frac{5}{8}$ in. (1.8 cm.) square, box (2)

HK\$120,000-150,000

US\$16,000-19,000

The two seals were made for Huang Binhong (1864-1955) by the renowned calligrapher and seal carver Zhu Zunyi (1891-1971), who was active in the cultural circles in Shanghai.

Huang Binhong, a painter, one of Zhu's contemporaries, is considered to be one of the last innovators of the literati style of painting. His landscapes emphasised form-likeness and creative innovation through the sincere study of nature and true appreciation of ancient masters.

LITERATURE

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Yu Liancheng ed., *Jinbainian shuhua mingren yinjian* [Seal Prints of Chinese Painters and Calligraphers over a Century], 2001, pp. 162 and 166

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民國 朱尊一刻高山凍石黃賓虹用印兩方

印文：黃質印信；邊款：貫成

印文：濱虹；邊款：尊一

朱尊一（1891-1971），又名貫成，字無畏，安徽涇縣人。曾任《安徽船報》社編輯。後習書法時，又得黃賓虹及吳昌碩等人指點。此兩方印為朱尊一為黃賓虹（1864-1955）所刻。黃賓虹，名質，字樸存、樸人，別號予向、虹廬、虹叟，中年更號賓虹，為中國近代著名的山水畫畫家，以善用焦墨和濃墨著稱。

著錄

上海博物館編，《中國書畫家印鑒款識》，下冊，上海，1987年，頁1157，第35及36

鄧明，《近現代名家書畫品鑑》，上海，1999年，頁145

于連成編，《近百年書畫名人印鑒》，北京，2001年，頁162及166

盧輔聖，《近現代書畫家款印綜匯》，下冊，上海，2002年，頁777-778

朱尊一（1891-1971），又名貫成，四十歲後字無畏，號古愚、長公，別署真一、真逸、證益、正弋、箴予、曼士，齋名壯悔室。安徽涇縣黃田人。曾任《安徽船報》社編輯。因傳統、深厚的鄉誼之情和宗族意識，使其在滬期間得到多位徽籍鄉賢和前輩書畫家如黃賓虹及吳昌碩等人的提攜。黃賓虹，名質，字樸存、樸人，別號予向、虹廬、虹叟，中年更號賓虹，為中國近代著名的山水畫畫家，以善用焦墨和濃墨著稱。朱尊一與黃賓虹保持了數十年情誼，黃賓虹常用的印中有數件由其所製，如「黃賓虹」、「黃賓虹印」兩面印、朱白相間印「黃賓公」等。此兩方印，亦由朱尊一為黃賓虹（1864-1955）所刻，醇正古雅。



3008

AN IMPERIAL EDICT

KANGXI PERIOD, DATED TO 1722 AND OF THE PERIOD

The edict is mounted as a handscroll and written on silk brocade woven with a pattern of *nuyi*-clouds, the text opens with a four-character brocade title in a vertical line reading, *'fengtian gaoming'* ('by command of Heaven'), flanked by a pair of dragons. A long inscription follows, written in Manchu and Han script commending Na Mutu, the simultaneous Commandant of Cavalry (*baitalabule hafan*) and Commandant of Cavalry Second Class (*tuoshala hafan*). The text is finished with a large stamped seal and is dated the twentieth day of the eleventh month of the sixty-first year of Kangxi. 145 1/8 in. (368.8 cm.) including mounts, Japanese wood box

HK\$200,000-300,000

US\$26,000-38,000

清康熙六十一年（1722年） 五色織錦誥命

此牌誥命嘉獎三侍衛拜他喇布勒哈番兼拖沙喇哈番那木圖。



3009

A WHITE JADE 'CHILONG' RHYTON
LATE MING DYNASTY, 16TH-17TH CENTURY

The stone is well carved with the vessel emerging from the jaws of a dragon-carp with its twisted, bifurcated tail forming a handle to one side. Two *chilong* are depicted coiling around the exterior with another dragon clambering up the side and peering over the rim. The semi-translucent stone is of a pale greyish-white tone with some minor russet inclusions.

5 $\frac{5}{8}$ in. (14.5 cm.) high

HK\$ 150,000-260,000 US\$20,000-33,000

晚明 白玉仿古雕螭螭觥

玉觥盃身上寬下窄，盃底為一異獸，張口吐出盃體，盃壁以陰線琢雲紋，口沿圍回紋一周，三隻高浮雕、立雕螭虎攀繞外壁。螭虎的頭部呈梯形，為典型晚明風格。類似的玉觥可參考台北故宮所藏糖玉質一例，其紋飾與此十分相近，惟異獸尾端作浮雕鳳鳥，見《敬天格物 - 中國歷代玉器導讀》，台北，2011年，圖2-2-4（圖一）；大英博物館藏一例，其比例較此寬闊，但紋飾及其佈局與此十分類似，見Jessica Rawson 《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，編號29.8；巴黎吉美博物館一例，見東方陶器學會展覽《Chinese Jade Throughout the Ages》圖錄，倫敦，1975年，編號308；再一例拍賣於香港蘇富比，2007年4月8日，拍品820號。



fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品

THE PROPERTY OF A LADY

3010

A WHITE JADE LOTUS LEAF-FORM FLOWER RECEPTACLE
QING DYNASTY, 19TH CENTURY

The upright receptacle is naturalistically carved in the form of a large lotus leaf with an undulating rim detailed with a pair of perched mandarin ducks. It is all raised on a network of long gnarled stems bearing leaves and blossoming lotus flowers, all of which form the openwork base, with its veins rendered in low relief on the exterior and interior. 6 ½ in. (16.5 cm.) high

HK\$350,000-450,000

US\$45,000-58,000

清十九世紀 白玉鏤雕鴛鴦戲荷花插





3011

THE PROPERTY OF A HONG KONG COLLECTOR

3011

A YELLOW JADE CARVING OF A FINGER CITRON
QING DYNASTY, 18TH CENTURY

The fruit is finely and naturalistically carved with long tapering tendrils which form the lobes of the fruit, next to a smaller fruit, both growing from a leafy branch. The jade is of an even yellowish tone cleverly carved utilising the russet skin as highlights.
2 ½ in. (6.5 cm.) long

HK\$80,000-150,000

US\$11,000-19,000

清十八世紀 黃玉雕佛手把件

THE PROPERTY OF A NORTH AMERICAN
COLLECTOR

3012

A WHITE JADE 'THREE RAMS'
GROUP
QING DYNASTY, 18TH-19TH CENTURY

The stone is exquisitely carved in the round depicting a large, recumbent ram emitting a wispy cloud scroll from its mouth gathering in openwork coils to support a *yin-yang* symbol floating on its back. It is accompanied by two young rams playfully clambering on its side and its back. The well-polished stone is of an even white tone.

4 ¾ in. (12.1 cm.) wide, wood stand

HK\$180,000-300,000

US\$24,000-38,000

清十八十九世紀 白玉三羊開泰擺件



3012

ANOTHER PROPERTY

3013

A WHITE JADE CARVING OF DAMO
QING DYNASTY, 18TH-19TH CENTURY

The jade mountain is carved with the bearded monk Damo standing wearing long robes and holding a gnarled branch over his shoulder from which hangs a hat and scrolls. He stands on the water's edge, which flows tumultuously below jagged rocks all beside a growing reed spray. The jade is of an even pale tone.
4 ½ in. (11.5 cm.) wide, box

HK\$150,000-200,000

US\$20,000-26,000

清十八十九世紀 白玉達摩渡海山子



PROPERTY FROM A HONG KONG PRIVATE COLLECTION

3014

A PALE GREENISH-WHITE JADE ARCHAISTIC
'MYTHICAL BEAST' VESSEL AND COVER

INCISED QIANLONG FANGGU FOUR-CHARACTER MARK AND OF THE
PERIOD (1736-1795)

The angular vessel is crisply carved in the form of an archaic bronze *gong*, the pouring vessel is decorated in relief on each side with an archaic winged mythical beast with an open mouth from which emanates a protruding lip suspending a loose ring. The scroll-form handle is entwined with a clambering *chilong*. The vessel stands on a spreading foot decorated with a petal band. The domed cover is similarly decorated and is surmounted by a phoenix finial. The well-polished stone is of an even pale greenish-white tone.

6 ½ in. (16.5 cm.) wide, box

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

The Chinese Porcelain Company, New York, purchased circa 2003

清乾隆 青白玉仿古瑞獸紋觥 「乾隆傲古」刻款

來源

The Chinese Porcelain Company, 紐約, 約2003年購得







3015

ANOTHER PROPERTY

3015

A WHITE AND RUSSET JADE
'MONKEY AND PEACH' GROUP
QING DYNASTY (1644-1911)

The group is cleverly carved in the round in concert with the natural varied colour of the jade, with three monkeys of brown tone clambering on two large peaches of white tone growing from a leafy gnarled stem.

3 ½ in. (9 cm.) wide, box

HK\$150,000-200,000

US\$20,000-26,000

清 褐白玉靈猴獻壽擺件

PROPERTY FROM A HONG KONG PRIVATE
COLLECTION

3016

A WHITE JADE 'TWIN QILIN'
GROUP

QING DYNASTY (1644-1911)

The stone is delicately carved in the round with a larger and a smaller *qilin*, each depicted recumbent with its legs tucked underneath, and the facial features and bodies finely detailed. Each beast clutches a gnarled leafy openwork branch bearing bunches of berries. The stone is of a white tone with some small russet and opaque white inclusions.

3 ½ in. (8 cm.) wide, box

HK\$150,000-260,000

US\$20,000-33,000

清 白玉雙麒麟擺件



3016

VARIOUS PROPERTIES

3017

A WHITE JADE CARVING OF A BOY
EARLY QING DYNASTY, 17TH-18TH CENTURY

The boy is modelled hitting a drum with a drumstick in his right hand. The stone is of an even white tone.

3 1/8 in. (7.9 cm.) wide

HK\$200,000-300,000

US\$26,000-38,000

清初 白玉擊鼓童子擺件





3018

3018

A WHITE JADE PENDANT OF A MYTHICAL BEAST, *BIXIE*

QING DYNASTY (1644-1911)

The mythical beast is modelled recumbent with its head turned to one side and tail flicked over its haunches. The bulging eyes and nobbled backbone are well defined, and the mane and tail are decorated with incised detail. The stone is of an even white tone with a russet inclusion to the tail.

2 in. (5.1 cm.) long, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Rasti Chinese Art, Hong Kong

清 白玉辟邪墜

來源

瑞斯帝中國藝術，香港

3019

A CELADON JADE ARCHER'S RING

QING DYNASTY (1644-1911)

Of characteristic cylindrical shape, the ring is well carved around the exterior in standard script with an Imperial inscription ending with a four-character dedication reading *Qianlong yu ti*, followed by a *Qian* triagram emblem and a seal reading *Long*, all between key fret borders.

1 1/8 in. (3 cm.) diam.

HK\$200,000-300,000

US\$26,000-38,000

清 青玉扳指

刻文：

何年玉畫軸，攸手中規輪。可用資三獲，寧稱挽六鈞。取材率因舊，得句亦從新。比似蘇公硯，猶然愧古人。

乾隆御題

印：乾、隆



3019



THE PROPERTY OF A HONG KONG COLLECTOR

3020

A CARVED WHITE JADE AND NUT BEAD
NECKLACE

QING DYNASTY (1644-1911)

The necklace is comprised of eight white jade pendants carved as: a coiled snake; a recumbent Bactrian camel; a kneeling horse; a monkey and peach; a recumbent beast; a rectangular bead carved with an auspicious beast and inscribed *binghu* (tiger); a ring; and a cicada. All the carvings are strung with forty-seven nut beads. 29 in. (73.5 cm.) long, box

HK\$180,000-260,000

US\$24,000-33,000

清 白玉核雕項鍊



3021 (two views 兩面)

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

3021

A YELLOW JADE 'ABSTINENCE' PLAQUE
QING DYNASTY, 18TH CENTURY

The plaque is carved as two confronting openwork archaic *chilong* framing a rectangular panel, inscribed on one side with the characters *zhaijie*, which may be translated as "abstinence", which is repeated in Manchu on the reverse. The stone is of an even greenish-yellow tone with dark russet inclusions. 2 in. (5 cm.) long, box

HK\$100,000-180,000

US\$13,000-23,000

清十八世紀 黃玉雙夔龍齋戒牌

VARIOUS PROPERTIES

3022

A WHITE JADE 'ZHANG QIAN' PLAQUE
QING DYNASTY (1644-1911)

The rectangular plaque is carved to one side with a panel enclosing Zhang Qian reclining on a tree trunk barge floating on tumultuous waves. The reverse is inscribed in *lishu* with a poem in four columns and signed Zigang. Both panels are surmounted by a pair of confronting *kui* dragons. The stone is of an even pale tone. 2 ¼ in. (5.7 cm.) high

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

The Zhirouzhai Collection, sold at Sotheby's Hong Kong, 8 October 2008, lot 2346

The inscription reads: '*di shi yin he du, nian nian yuan que qiao, jun ping ceng zhi zai, ci heng ke xing gao*'.

Zhang Qian was an imperial envoy in the Han dynasty best known for his reports on Central Asia which led to the development of westward international trade routes. In literature, the inscription on the reverse of this plaque refers to a Yuan dynasty poem which describes Zhang's quest on a log raft to find the source of the Yellow River, and eventually finds himself floating on the Milky Way.

清 白玉「張騫乘槎」圖牌

刻文：「底事銀河渡、年年駕鵲橋、君平曾智在、此恆客星高。」，「子剛」款

來源

知柔齋珍藏，香港蘇富比，2008年10月8日，拍品2346號



3022 (two views 兩面)

3023

A WHITE JADE PLAQUE
QING DYNASTY (1644-1911)

The rectangular plaque is finely carved to each side with a panel surmounted by a central *nuyi*-head flanked by a pair of cloud scrolls. One side is carved with a smiling boy holding a snake coiled around a staff bearing a chime suspending a twin-fish. The other side is carved with the characters *jin'ou yonggu* in seal script below a pair of *kui*-dragons. The stone is of an even white tone.
2 3/4 in. (6 cm.) long, box

HK\$350,000-480,000

US\$45,000-62,000

清 白玉「金甌永固」牌



(two views 兩面)



3024

THE PROPERTY OF A HONG KONG COLLECTOR

3024

A YELLOW JADE SNUFF BOTTLE AND COVER
QING DYNASTY, 18TH CENTURY

The small bottle is carved in tapering form with a slightly convex base and is fashioned with two small upright loop handles at the shoulder. The stepped cover is affixed with an oval finial with an aperture for suspension. The stone is of a pale yellow tone with some pale russet highlights.

2 ¾ in. (7 cm.) high overall

HK\$80,000-150,000

US\$11,000-19,000

清十八世紀 黃玉沖耳鼻煙蓋壺

THE PROPERTY OF A GENTLEMAN

3025

A JADEITE 'SQUIRREL AND GRAPES' PENDANT

Of rounded rectangular form, the pendant is carved to depict a squirrel clambering amidst large leaves and clusters of grapes.

1 ½ in. (4.5 cm.) high

HK\$150,000-260,000

US\$20,000-33,000

A gemmological certificate from the Hong Kong Jade & Stone Laboratory Limited confirms the present lot is natural green jadeite.

翠玉松鼠葡萄紋牌

此器經香港玉石鑑定中心測試，證實為天然硬玉質翡翠。



3025 (two views 兩面)

THE PROPERTY OF A LADY

3026

TWO JADEITE 'BIRD AND FLOWER' PENDANTS

Each pendant is carved to one side with a bird perched on a flowering branch amongst blossoming flowers. The semi-translucent stones are of an even and attractive dark green tone.

2 in. (5 cm.) high

(2)

HK\$300,000-500,000

US\$39,000-64,000

A gemmological certificate from the Hong Kong Jade & Stone Laboratory Limited confirms that one of the two pendants in the current lot is natural green jadeite.

翠玉花鳥紋墜兩件

其中一件經香港玉石鑑定中心測試，證實為天然硬玉質翡翠。



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CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the

saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly

signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners; (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle, at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **•** next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$2,000,000, 20% on that part of the **hammer price** over HK\$2,000,000 and up to and including HK\$30,000,000, and 12.5% of that part of the **hammer price** above HK\$30,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the following states: New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest,

costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first phrase of the **catalogue description** (the "**Heading**") and, where no maker or artist is identified, it is given for information regarding date or period shown in **UPPERCASE type** in the second phrase of the **catalogue description** (the "**Subheading**"). It does not apply to any information other than in the **Heading** or **Subheading**, even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading**, **Subheading** or part of any **Heading** or **Subheading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or the use in a **Heading** or **Subheading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO...." in a **Heading** or **Subheading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** and **Subheading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** or **Subheading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text

or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any duties, goods, sales, use, compensating or service tax.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:
 - (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
 - (ii) Wire transfer

You must make payments to:

HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$3,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD 80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property

we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at www.christies.com/storage shall apply.

(v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

(b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs

laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further

exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRIStIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- (b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

- (a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- (b) 在本目錄條目或**狀況**報告中提及**狀況**不同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

- (a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- (b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近日錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

- (a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是

原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

- (b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
 - (c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。
- 手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

- (a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - (i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
 - (ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
 - (iii) 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：
+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910 或電郵至 bidsasia@christies.com

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允

許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- (a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- (b) **作為隱名委託人的代理人**：如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：
+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊

“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款管限，詳情請見 www.christies.com 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用*標記。**底價**不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

4. 競投

拍賣官接受以下競投：

- (a) 拍賣會場參與競投的競投人；
- (b) 從電話競投人，通過 Christie's Live™（如第 B6 部分所示）透過網絡競投的競投人；
- (c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委託競投）。

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有

人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低端估價**開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣會當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,000,000 元之 25%；加逾港幣 2,000,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**、**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須就其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件拍賣品，賣方保證其：

- (a) 為拍賣品的所有人，或拍賣品的共有人之一並獲得其他共有人的許可；或者，如果賣方不是拍賣品的所有人或共有人之一，其已獲得所有人的授權出售拍賣品或其法律上有權這麼做；
- (b) 有權利將拍賣品的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何保證不確實，賣方不必支付超過您已向我們支付的購買款項（詳見以下第F1(a)段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、其他賠償或支出承擔責任。賣方不就任何拍賣品提供任何以上列舉之外的保證；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的拍賣品都是真品（我們的“真品保證”）。如果在拍賣日後的五年內，您通知我們您的拍賣品不是真品，在符合以下條款規定之下，我們將把您支付的購買款項退還給您。

業務規定的詞匯表裏有對“真品”一詞做出解釋。真品保證條款如下：

- (a) 我們對在拍賣日後 5 年內提供的申索通知提供真品保證。此期限過後，我們不再提供真品保證。
- (b) 我們只會對本目錄描述第一組詞（“標題”）以大階字體注明的資料作出真品保證以及當作者或藝術家未有列明時，我們會對本目錄描述第二組詞以大階字體注明的有關日期或時期的資料作出真品保證（“副標題”）。除了標題或副標題中顯示的資料，我們不對任何標題或副標題以外的資料（包括標題或副標題以外的大階字體注明）作出任何保證。
- (c) 真品保證不適用於有保留標題或副標題或任何有保留的部分標題或副標題。有保留是指受限於拍賣品目錄描述內的解釋，或者標題或副標題中有“重要通告及目錄編列方法之說明”內有保留標題的某些字眼。例如：標題或副標題中對“認為是...之作品”的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“有保留標題”列表及拍賣品的目錄描述。
- (d) 真品保證適用於被拍賣會通告修訂後的標題或副標題。
- (e) 真品保證不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題或副標題乎被普遍接受的學者或專家的意見，或標題或副標題指出意見衝突的地方。
- (f) 如果拍賣品只有通過科學鑒定方法才能鑒定出不是真品，而在我們出版目錄之日，該科學方法還未存在或未被普遍接

納，或價格太昂貴或不實際，或者可能損壞拍賣品，則真品保證不適用。

- (g) 真品保證僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是拍賣品的唯一所有人，且拍賣品不受其他申索權、權利主張或任何其他制約的限制。此真品保證中的利益不可以轉讓。
- (h) 要申索真品保證下的權利，您必須：
 - (i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此拍賣品領域被認可的兩位專家的書面意見，確認該拍賣品不是真品。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - (iii) 自費交回與拍賣時狀況相同的拍賣品給佳士得拍賣場。
- (i) 您在本真品保證下唯一的權利就是取消該項拍賣及取回已付的購買款項。在任何情況下我們不須支付您超過您已向我們支付的購買款項的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) 書籍。如果拍賣品為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的購買款項：
 - (a) 此額外保證不適用於：
 - (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - (iii) 沒有標題的書籍；
 - (iv) 沒有標明估價的已售出拍賣品；
 - (v) 目錄中表明售出後不可退貨的書籍；
 - (vi) 狀況報告中或拍賣時公告的瑕疵。
 - (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的拍賣品給當時進行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。真品保證並不適用於此類別拍賣品。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之購買款項則根據佳士得真品保證的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關拍賣品為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該拍賣品為贗品，及須按照以上 E2(h)(iii) 規定交回拍賣品給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下購買款項：
 - (i) 成交價；和
 - (ii) 買方酬金；和
 - (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“到期付款日”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將拍賣品出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的拍賣品，您必須按照發票上顯示的貨幣以下列方式支付：

- (i) 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數拍賣品，但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

- (ii) 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie’s Hong Kong Limited
收款銀行代號：HSBCHKHHHKH

- (iii) 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 3,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

- (iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；

- (v) 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

- (vi) 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

- (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
 - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
 - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
 - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
 - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
 - (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及

(ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- (b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
 - (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
 - (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
 - (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。

許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地

法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。

(b) 含有受保護動植物材料的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比）的**拍賣品**在本目錄中註有 [-] 號。這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料非非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) 源自伊朗的**拍賣品**

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”（身份不明

確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

- (e) **黃金**
含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。
- (f) **鐘錶**
本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如知吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 **ψ** 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。
H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和
(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、

商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權
除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。
2. 錄像
我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在 Christie's Live™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。
3. 版權
所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。
4. 效力
如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。
5. 轉讓您的權利及責任
除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。
6. 翻譯
如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。
7. 個人信息
您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。
8. 棄權
未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。
9. 法律及管轄權
各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被

視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告售出的**拍賣品**的所有資料，包括**目錄描述**及**價款**都可在 www.christies.com 上查閱。銷售總額為**成交價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

真品：以下所述的真實作品，而不是複製品或贗品；

a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；

b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；

c) **拍賣品**在**標題**被描述為某**來源**，則為該**來源**的作品；

d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc 及其子公司及集團的其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估價**為兩者的中間點。

成交價：拍賣官接受的**拍賣品**最高競投價。**標記**：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

底價：**拍賣品**不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

副標題：如 E2 段所列出的意思。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

• Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Ψ **Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

• 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前估價，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

Ψ **拍賣品**含有瀕危物種的材料，只用作展示用途，並不作銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△: **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer or part of which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

• **Minimum Price Guarantees:**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦◆ **Third Party Guarantees/ Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party

is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, CALLIGRAPHY, PAINTED CERAMIC AND WORKS OF ART

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ...

In Christie's qualified opinion a copy (of any date) of a work of the artist.

**Signed ..."/"Sealed ..."

In Christie's qualified opinion the work has a signature/seal which in our opinion is that of the artist.

**"With signature ..."/"With seal ..."

In Christie's qualified opinion the work has a signature/seal which is not that of the artist.

**Dated..."

In Christie's qualified opinion, the work is so dated and in our opinion was executed at about that date.

**With date..."

In Christie's qualified opinion, the work is so dated but was not in our opinion executed at that date.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to lots described using this term.

FOR CHINESE PORCELAIN AND WORKS OF ART

1. A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase").

2. A piece catalogued "in the style of" a period, reign or dynasty is, in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. "a vase in Ming style").

3. A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the period").

4. A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").

5. Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

▲: 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之**拍賣品**。該等**拍賣品**在目錄中於拍賣編號旁註有▲符號以資識別。

● 保證最低出售價

佳士得有時就某些受委託出售的**拍賣品**的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就**拍賣品**的出售獲得最低出售價。這被稱為保證最低出售價。該等**拍賣品**在目錄中於拍賣編號旁註有●符號以資識別。

●◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果**拍賣品**未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該**拍賣品**提交一份不可撤銷的書面競投。第三方因此承諾競投該**拍賣品**，如果沒有其它競投，等三方將以書面競投價格購買該**拍賣品**，除非有其它更高的競價。第三方因此承擔**拍賣品**未能出售的所有或部分風險。如果**拍賣品**未能出售，第三方可能承擔損失。該等**拍賣品**在目錄中註以符號●◆以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該**拍賣品**以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付成交價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的**拍賣品**持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的**拍賣品**，我們建議您應當要求您的代理人確認他/她是否在**拍賣品**持有經濟利益。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就**拍賣品**銷售所得預付

金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與**拍賣品**的競投。因為上述協議與競投過程無關，我們不會在目錄中註以符號。

利益方的競投

如果競技人在**拍賣品**持有經濟利益並欲競投該**拍賣品**，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委託拍賣的**拍賣品**或者風險共擔安排下的合作方保留權利參與競投**拍賣品**和/或通知我們其競投該**拍賣品**的意願。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項**拍賣品**中均有所有權或經濟利益，佳士得將不會於每一項**拍賣品**旁附註符號，但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、書法、手繪瓷器及中國工藝

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各**拍賣品**的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標頭

佳士得認是屬於該藝術家之作品

*「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

*「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

*「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

*「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

*「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

*「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

*「簽名...」、「款識...」

指以佳士得有保留之意見認為，某作品由有藝術家的簽名/款識。

*「附有...簽名」、「附有...款識」

指以佳士得有保留之意見認為，某作品有某藝術家的簽名/款識應不是某藝術家所為。

*「日期...」

指以佳士得有保留之意見認為，某作品的日期是如此註明及約於該日期完成。

*「附有...之日期」

指以佳士得有保留之意見認為，某作品的日期是如此註明，但並非於該日期完成。

* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之**拍賣品**及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述之**拍賣品**。

有關陶瓷及中國工藝拍賣品之規定

1. 編入目錄之作品註明某時期、統治時期或朝代之名稱而沒有其他保留意見，即是以佳士得之意見認為，該作品於所註明之時期、統治時期或朝代或其後之短時間內創作（例如：「明朝花瓶」）。

2. 作品註明屬某時期、統治時期或朝代「之風格」，以佳士得之意見認為，該作品大概乃在所述時期、統治時期或朝代內製成之複製品或仿製品（例如：「明朝風格花瓶」）。

3. 作品註有「款識及該時期」，以佳士得之意見認為，該作品乃款識所示之時期之作品（例如：「康熙六字款及該時期作品」）。

4. 只有款識而沒有註明「該時期」之作品，以佳士得之意見認為，雖然該作品附有款識，但可能非該款識時期之作品，（例如「康熙六字款」）。

5. 沒有註明日期、時期、統治時期或款識之作品，以佳士得之意見認為，該作品之創作日期不詳，或屬於十九或二十世紀之作品。

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Providing an overview on the history of collecting Chinese art in Hong Kong from the late 19th century to the present, this dynamic course includes lectures and visits which highlight major collectors, dealers, museums and auctions that enabled Hong Kong to become an international hub for Chinese art.

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Part I: Works of Art

21–22 November 2018 | English

24–25 November 2018 | Mandarin

Part II: Ceramics | May 2019

Part III: Paintings | November 2019

第一部分：工藝精品

2018年11月21至22日 | 英語

2018年11月24至25日 | 普通話

第二部分：瓷器 | 2019年5月

第三部分：書畫 | 2019年11月

Location 地點

Hong Kong Convention
and Exhibition Centre
and various locations
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Yunah Jung, Joyce Lee, Keyvn Leung,
Nelly Li, Rachel Li, Georgina Liu,
Vicky Liu, Yu-Shan Lu, Benson Or,
Felix Pei, Zhongwei Qin, Sherese Tong,
Mandy Wang, Michael Xie, Maxwell Yao,
Harriet Yu, Michelle Zhang

05/10/18

HONG KONG AUCTION CALENDAR

FINE AND RARE WINES FEATURING AN INCREDIBLE COLLECTION OF CENTURY OLD MADEIRA

Sale number: 16127
**SATURDAY 24 NOVEMBER
10.30 AM**

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 13278
**SATURDAY 24 NOVEMBER
6.00 PM**
Viewing: 23-24 November

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13280
**SUNDAY 25 NOVEMBER
10.00 AM**
Viewing: 23-24 November

ASIAN 20TH CENTURY ART (DAY SALE) INCLUDING A SELECTION OF JAPANESE WOODBLOCK PRINTS FROM PRIVATE COLLECTIONS

Sale number: 13279
**SUNDAY 25 NOVEMBER
1.00 PM**
Viewing: 23-24 November

GOLD BOXES

Sale number: 17441
**SUNDAY 25 NOVEMBER
4.00 PM**
Viewing: 23-25 November

CHINESE CONTEMPORARY INK

Sale number: 15956
**MONDAY 26 NOVEMBER
11.00 AM**
Viewing: 23-25 November

IMPORTANT WATCHES

Sale number: 16129
**MONDAY 26 NOVEMBER
12.00 PM**
Viewing: 23-25 November

FINE CHINESE MODERN PAINTINGS

Sale number: 15958
**MONDAY 26 NOVEMBER
2.30 PM
TUESDAY 27 NOVEMBER
2.30 PM**
Viewing: 23-26 November

BEYOND COMPARE: A THOUSAND YEARS OF THE LITERATI AESTHETIC (EVENING SALE)

Sale number: 17461
**MONDAY 26 NOVEMBER
7.00 PM**
Viewing: 23-26 November

THE MEIJI AESTHETIC: SELECTED MASTERPIECES FROM A PRIVATE ASIAN COLLECTION

Sale number: 17418
**TUESDAY 27 NOVEMBER
10.00 AM**
Viewing: 23-26 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 15957
**TUESDAY 27 NOVEMBER
10.30 AM**
Viewing: 23-26 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 16131
**TUESDAY 27 NOVEMBER
1.00 PM**
Viewing: 23-27 November

CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION PART II

Sale number: 16264
**WEDNESDAY 28 NOVEMBER
10.30 AM**
Viewing: 23-27 November

HANDBAGS & ACCESSORIES

Sale number: 16133
**WEDNESDAY 28 NOVEMBER
11.00 AM**
Viewing: 23-27 November

MULTIFARIOUS COLOURS - THREE ENAMELLED QIANLONG MASTERPIECES

Sale number: 16266
**WEDNESDAY 28 NOVEMBER
2.30 PM**
Viewing: 23-27 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 15961
**WEDNESDAY 28 NOVEMBER
2.30 PM**
Viewing: 23-27 November

All dates are subject to change, please phone +852 2760 1766 for confirmation

Photography: **Fung Tsang, ST United Studio Limited, fungtsang@stunited.com**
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